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CIRCULARS MAILED ON APPLICATION





MUNICH THE ARTISTIC.

BY JAMES HUNEKER.

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SUPPOSE critics of all varieties consider it their bounden duty to lecture their subjects. Therefore please do not take too literally my remark last week about Edvard Munch and the forthcoming sanity of his art. A man's best work is usually accomplished when he is laboring under great stress, emotional excitement of some sort. It may not be quite sane—it will probably lack balance, repose, breadth, all the qualities we call classical. But what fire, what speed, what unconfined rapture there is in an art born of overpowering impulse! The poet sings, the painter paints, the musician composes in a species of frenzy regardless of the lengths their passion may lead them. It is art that strikes out the sparks in the brains of the audience, a thrill is created, and if it does not long endure its intensity compensates for its brevity.

So to tell Munch or any artist that his creations would be improved if such and such elements were eliminated is to find fault with them for the quality that makes their work individual. Munch is Munch, and Stuck is Stuck. They might have been born someone else, but they were not, so let us rejoice. I know that in bracketing the two names I may be accused of lacking in critical discrimination, for their work is poles apart. I only selected their names as typical instances. Stuck is the master craftsman of the two—a great composer of beautiful, wild things, and a colorist—above all else a colorist. Munch is a psychologist who discerns the unfamiliar in the familiar, and he does this avowedly, employing none of the machinery dear to lovers of the supernatural in art. For instance, I went the other afternoon to get some coffee in the Café Luitpold. It was twilight, and outside the rain fell, dreary and upright. It was too early to light the huge dome, so I saw as I entered faces with pallid dabs of fading daylight on them. They belonged for the most part to honest Munich burghers, but in the yellow and dusking atmosphere there was something unreal, unearthly. It gave me a chill, and I was glad to see the pretty waiter girl, with her mundane smirk

II.

and familiar coffee pot. Now, there was a picture for Munch, or the subject of a poem for Lingwood Evans. The Norwegian surprises the quotidian; he catches for us glimpses of nature's alchemical processes; his rocks and sea-wood are real, yet unlike any other painter's. The note of individuality sings through all his canvases, and he is Edvard Munch, and some day he may be better known and understood.

To show in what scorn he is held here I need only tell you that when I tried to buy some of his reproductions I was repulsed by an art dealer. "Abscheulich!" he exclaimed; "no one wants a Munch!" When I attempted to explain that I did not come to him for his art criticism, valuable as it might be, I was bowed out of the shop. Eventually I bought an original at Littauer's, on the Odeonplatz. It is called "Les Curieuses." I hope to reproduce it some day, and if I do you must promise to sit still and not scream any more than you can help, for scream you must.

And now to the healthy men of pencil and palette. Wandering through the Glass Palace I found much to admire. Besides the Böcklin collection there were special collections of Nicolaus Gysis and Wilhelm Leibl. The former was a Greek, a man of native fancy and technical skill. The room devoted to his work is a charmingly devised one, containing a window which recalls a scene in Hans Sachs' Nuremberg workshop. Among many other things there is a "Harmonic," a *plakat* for Ibach & Son, the Barmen piano manufacturers. It is prettily devised. I did not spend as much time in the Leibl collection as I should have done. In the Belgian section I saw a strong bit of painting by Albert Baertsoen, of Ghent—a transport boat snowed under in a Ghent canal. Karl Böhme, Albert Ciambertani, Gustave Courtois, Dagnan Bouveret and André Dauchez are all well represented. Dinet's "Arabian Legend," in the French section, is beautifully painted. In the "Secession" Fritz Erler's "Einsamer Mann" in *tempera* showed an imagination guided, perhaps, by Ibsen, Nietzsche and Hauptmann. In Munich a man translates to canvas his philosophies as well as his aesthetics. The

variety of themes show this. There is less painting for the sake of paint than in Paris, though virtuosity is not absent. Oddly enough, Fortuny and Madrazo influences are strong. Hierl-Deronco's "Auf dem theater" attracts attention, as does Hermann Kaulbach's "Verwaiste Herzen." There is also a tendency toward mystical subjects, such as Albert v. Keller's "Eve" and his "Vision of a Stigmatic," a theme elsewhere wonderfully treated by Gabriel Max in his "Katherine Emmerich," the visionary who during her life witnessed the passion and sufferings of Christ. Grieg accompanying his wife at the piano is the theme of a painting by P. S. Krøyer, of Copenhagen.

In the Hungarian section the work of László is always surrounded by an audience. I took more solid pleasure in the Lenbach room. Some of the portraiture is wonderful, though the brush work is not so square, so solid as in the Bismarck, Piloty and Pope Leo portraits. Lenbach's female heads are full of exquisite charm, delicate color and workmanship. The Miquel portrait is a return to an earlier manner. This statesman only died last week. I found in the Swedish, Danish and Norwegian galleries much of the morbid extravagance of Munch. Scandinavian sunsets must be extraordinary affairs if these pictures are faithful transcriptions. A moonlight by Alexander Marcette, of Brussels, is worthy of mention, while for René Mesnard's landscape with a herd of cattle I can confess gasping admiration. This French painter has studied Troyon, Millet, Daubigny, Corot and Diaz with equal partiality, and the synthesis is extremely agreeable. Puvis de Chavannes is represented, as is Besnard, the latter by a brilliant female figure executed with consummate virtuosity. A painter named Edvard Rosenberg, of Stockholm, attempts the impossible in a starry night scene, as black as your hat, yet alive with night winds and crisp stars. Anders Zorn has two of his uncompromising portraits, one of Prince Karl of Sweden, the other of a mother. I was profoundly impressed by the work of Leo Samberger, of Munich. His head of the sculptor Drumm puts him in the Lenbach class. Samberger not only paints, but he characterizes. There are five Segantinis here, all excellent specimens. Otto Sinding, of Christiania, and Sisley, of Paris, should be seen, and there is an odd night-scape by Gudmund Stenersen, of Christiania, called "Johannisnacht." It depicts a man playing the 'cello under the stars. That clever chap Jean Veber, who writes almost as well as he paints, has two extravagances, full of mad color and odd conceits. You see I am only jotting down what I liked, irrespective of academic or indeed of critical formulas. But the Whistler, the beautiful head in rose and gold called "The Little Lady Sophie of Soho"! After wondering if any one alive could paint like "Jimmy" I reached the sage conclusion that Whistler, like many a man before him, had gone to the masters—to Da Vinci, to Velasquez—for inspiration. This little lady folds her hands very much like "Lisa Gioconda," and there is in the entire composition—oh! its delicate transparencies, its life-like rhythms!—a shadow of the Mona Lisa. And Da Vinci is not hurt by such subtle flattery.

I shall not detain you much longer. In pastel I particularly admired the fantasy and skill of Julius

Diez, who, like his namesake, almost, of Paris, has a marked color sense. His "Don Quixote" is the knight incarnate, and another pastel of his called "Spuk" is a ghastly bit of fooling. The Pasternak original drawings for Tolstoy's "Resurrection" are also here. I wrote of them when I reviewed the book. They betray much invention. Rupprecht's portraits in water color are all capital specimens. I saw the noble head of Turgenev, but cannot recall the name of the artist. Tolstoy, in blouse and bare feet, is in the Russian section. I enjoyed the Glasgow men better than the English painters. America was well to the fore. The portraits of Cosima and Siegfried Wagner, by Otto Greiner, are in lithograph.

In the sculpture section there is a finely conceived and executed figure of "Wotan," by Rudolph Maison. Theodor Lundberg's "Strand und Welle" shows Rodin's influence. There is also a strange figure by Del-Bò of a female that attracts attention. "The Wanderer," by Luksch, is another remarkably strong idea. Perhaps the most bizarre group in the collection is by Wilhelm Hejda, of Vienna. It is powerfully modeled, and represents Death carrying off the last child of mankind. The figure of the All-Conqueror, seated on a horse that wearily tramps over dimly seen figures in low relief, is a chilling one. The horse recalls the Stuck animal in "Krieg." In the background are men and women, old and young, frantically tugging at the shroud which trails from the shoulders of Death. As the horse moves so are they spinning their own shrouds—that seems to be the grim story told. I saw Milka Ternina before this group one day last week.

In the New Pinakothek many visits fail to yield up a tithe of its pictorial delights. The Lenbach heads of Pope Leo, Bismarck, Piloty; the two Stucks already referred to—"Sin" and "War"; the two Gabriel Maxes, "Katharine Emmerich" and a comical group of monkeys; the Herterichs, Louis Herzog's "Mittagsglut"—this young painter is now in Philadelphia; the Meissonier, and that masterpiece of Arnold Böcklin's, "Das Spiel der Wellen"—here is food for weeks. Looking through my catalogue, with its penciled memoranda, I am terrified lest I be tempted to transcribe at length my impressions. THE MUSICAL COURIER would have to issue a special supplement if I did. The Makarts I liked, the Munkacsy I did not. The "Wallenstein," by Piloty, is worth all the monstrous Kaulbachs ever painted. There are miles of tiresome paintings of the Kaulbach order. His "Storming of Jerusalem" is a type of art that I loathe. Historical painters are almost as great bores as historical novelists. Menzel, Hartmann, Defregger, Papperitz—who knows his Henner; Hans Petersen, Piglhein, Räuber—"St. Hubert," George Sauter, Schuster-Woldan, Hans Thoma, Wenglein—these are men from whose work it is impossible to withhold the most generous admiration. They are painters, and they are also artists. Sometimes the two are widely divorced.

At the loan exhibition of master works of the Renaissance, in the Art Exhibition Building, every

school is well represented. Florentine, Umbrian, Sienna, Ferrara, Milan, Italian of the fifteenth and sixteenth centuries, Bolognese, Spanish, Old Netherlands, French and Dutch schools are set forth by some glorious specimens. A noble Velasquez, the portrait of his wife, started my blood tingling, for here is the impossible rendered possible—a canvas upon which seemingly lives flesh and blood. Amberger's portrait of a young Fugger hangs just opposite Albrecht Dürer's great head of the famous old Jacob Fugger, the Rothschild of his times. I saw a Van den Neer moonlight, which I welcomed as the original of an engraving I possess executed by Le Bas. But, oh! the mellow splendor of the original! A Pieter de Hooch interior again recalled Hans Sachs' house. The Van Dycks are noble portraits, and Tizian's wicked head of King Francis I. of France is a miracle of portraiture. What eyes had these men of the Renaissance! They gaze at you steadily from across the centuries, a severe scrutiny expressed with unerring touch by the artists who so well interpreted them. I should like to have known the young woman painted by Lorenzo Costa. She must have been a strange, subtle creature.

Albert Dürer's portrait of a young man would have delighted Da Vinci, with its golden curls, its grave, sweet expression, its pious hands. But why wearily catalogue all the secrets of this treasure house on the Koenigsplatz! Hopeless, too, would it be to describe the Raphaels, Cranachs, Titians, Rembrandts, Holbeins, Dürers, Ostades, Teniers, Cuypers, Credis, Ruysdaëls, Botticellis, Wouvermans, Breughels, Rubens—all the masters in the collection of the Old Pinakothek. These pilgrimages cannot be lightly attempted. Months should be expended where only weeks were at my disposal.

After exploring the Glyptothek and falling in love with the Barberini Faun and the mask of Medusa, I felt that if health and sanity were to be preserved I must give my eyes a rest, so I made excursions in and around Munich—went up every day to feast my eyes on the Stuck villa, wandered on all sides of the River Isar—really, I couldn't tell you how many banks it has in Munich, it is so split up—dined, lunched and supped at every restaurant, café and brewery in the town. The drives are beautiful. You can go on the Theresien-Höhe and catch a bird's-eye view of the entire city, returning by way of the Hall of Fame and the colossal statue of Bavaria, overlooking a vast plain, upon which is annually held the great October fair. Again I must revert to the eating and drinking in Munich. There is nothing like it anywhere. You take coffee or tea and rolls in the morning. At 10:30, *frühstücken*, beer and sausages. At noon or thereabouts a dinner is eaten which staggers belief. After that a walk or a nap, and at 5 coffee with cakes. If you go to the theatre or opera—and you usually do—you put off the supper hour with snacks of cold meat and beer between acts, very solid snacks, and later a big supper, with wine, beer and all sorts of things. It is then time to go to bed, and perchance to dreams. How any serious artistic work is accomplished with such a régime is a mystery. My theory is that the celebrated painters and sculptors here did their best

work when they were young and starving. The consequences of this over-feeding are to be seen in the gross figures, red faces—especially red are the noses—and rapid maturing of the women. A slim, pretty girl gets married. In a year she waddles because of the heavy food. This gluttony, I am told by obese apologists, is because of the enervating climate. To properly live in Munich you must eat and drink frequently, else you will become sick. I don't believe this.

I spent a day on the Chiemsee, the picturesque lake upon whose borders Ludwig II. built his castle in 1878-85. You go by rail to Prien, take a narrow gauge road to Stock, a few minutes further on, and then sail up the lake on a noisy, puffing, little paddle-wheel steamboat to Herren Insel. Upon this wooded island stands the palace. It is a monstrous debauch in gold, containing the most villainous collection of gimcracks and fribbles I have ever seen under one roof. Ludwig must have seen everything yellow, for the palace is a nightmare in gilt, gold, gilded bronze, wood, brass, marble, stone and tapestries. The waste of money must have been tremendous. There are imposing enough staircases, *salles* and chambers; but the eternal monotony of the gold and brass, the Nile frescoes executed by a half dozen Munich professors—fresco painting in Munich sets on edge the teeth because of its raw enharmonics in color—kill all suggestion of dignity, of imperial space. In company with a lot of unfortunates I was marched from room to room, the cicerone pointing out to the awe-struck Germans of our party the bed, the chair, the bath wherein the royal body slept, sat and disported itself. The Germans, who are more hopelessly snobbish than the English, or even the Americans, simply kneel before royalty or its stuffed effigy. A photograph of a royal somebody will gather a bigger crowd in Munich than a dog fight in Frankfort, Pa. So the grunts and moans of admiration as each *salle*, crowded with evidences of Ludwig's shallow artistic taste, was reached got upon my nerves, and I longed for the open air. But the guide is a fanatic in this *Schloss*. He insists on showing you every button, every bit of brocade, every atom of royal furniture. The bed of his crazyship did not appeal to me, though a huge case for musical instruments, with a mother-of-pearl door, did. The "Galerie de Glaces," 243 feet long, with its colonnades of colossal candelabras, crystal chandeliers, marble busts and mirrors, reminded me more of a showroom in a New York gas fixture establishment than of Domitian's Hall. Ludwig tried hard to imitate that depraved Roman emperor; so this gallery, with its couches placed suggestively in front of the mirrors, plainly told its tale. Louis XIV., the Grand Monarch, was another of Ludwig's objects of adoration. All this absurd extravagance was prompted by a desire to emulate the French king. In one room the poor, deluded Bavarian royal one was able to see his own image indefinitely multiplied by cunning and cruel mirrors. No wonder the man went mad. His image went to bed with him, arose with him, and dogged him high and low all day long. Wherever he went he saw multiplications of Ludwig Wittelsbach. Can you fancy a worse hell on earth than this?

Following the instruction of a skinny wretch who lives in New York, and whose neck I'll wring on my return, I fled from Herren Insel after admiring briefly the view over the terraced Italian garden in front of the palace. I took the boat to Frauen Insel, a tiny and pretty island not far from the palace. There you find, quoth my informant before I left home, good food, a quaint old church, and a picturesque *entourage*. I found everything but the food, and feeling famished after all the mock Renaissance glitter of the *Schloss*, I vainly besought the host for something to eat. But it was 4 o'clock. All good Germans dine at 12, and coffee at 4, therefore my request was viewed with suspicion. I didn't waste much time in parleying. The boat was putting off from the landing when a panting fat man reached the dock. A little thing like backing in did not worry the amiable captain, so I reached Prien in time to refresh myself and catch the express to Munich.

As Mozart operas are not being sung at the famous Residenz-Theater this month, I went there to see the second performance of Björnson's new play, "Laboremus," about which I wrote last month. I print the program as a matter of record:

K. RESIDENZ-THEATER.

MÜNCHEN, SONNTAG DEN 8. SEPTEMBER 1901. ZUM ERSTEN
MALE WIEDERHOLT:

LABOREMUS.

DRAMA IN DREI AKTEN VON BJÖRNSTJERNE BJÖRNSSON.
LEITER DER AUFFÜHRUNG: HERR OBER-REGISSEUR SAVITS.

PERSONEN:

Wisby.....Herr Schneider
Lydia.....Fräulein Swoboda
Dr. Kann.....Herr Suske
Langfred.....Herr Lützenkirchen
Borgny.....Fräulein Schneider
Hoteldiener.....Herr Hildebrand
Französischer Diener.....Herr Trautsch
Oberkellner.....Herr Nachreiner
Englischer Herr.....Herr Putscher
Englische Dame.....Fräulein Kolbe

I found the book much duller than the play; but the high artistic quality of the performance, the technical smoothness, clarity of characterization, and exposition of its rather involved psychology made Björnson's ethical and æsthetic drama very interesting. As you may remember, Lydia, the pianist, poisons with her music the sick wife of a man who falls desperately in love with her. The piece resolves itself into a quartet, Dr. Kann being a sort of *deus ex machina* in the solving of difficulties. Unlike his distinguished countryman Ibsen, Björnson is not an individualist, not a Nietzschean. The whole point of the play is the deprecation of selfishness under the guise of brutal, brilliant talents. Lydia is a gifted girl, who almost ruins Wisby, taking him away from his family. She carries on an affair at a hotel with a young composer—all the characters are Norwegian—named Langfred, a nephew of Dr. Kann. This proves her undoing, for through the agency of a

sweet, young thing dressed in white, and called Borgny, Lydia is discovered in her true likeness. The infatuated and rather lachrymose Langfred transfers his affections to Borgny, who turns out to be Wisby's deserted daughter. She forgives her father and revenges the memory of her mother before the curtain falls. The motivation is not very clear, and the author preaches, preaches unmistakably. His title shows which way the ethics blow. Because the composer does not labor therefore he is unhappy. I doubt if an English speaking audience would stand the story, commonplace as it is. The speeches in which Langfred exposes the psychology of a composer are excellently made, but are too full of æsthetics for the average audience. Langfred is composing an opera—"Undine." His rondo for piano is played with great success by Lydia—fancy a twentieth century musician making rondos!—but his well-spring of ideas is dried up. The scene in the second act where he explains this to the adventuress is dramatic. She tries to make him forget the woman of his imagination for the woman who lies on a couch before him. I can't conceive anyone playing this role more seducingly, more forcefully or with more triumphant brilliancy than does Fräulein Swoboda, a handsome, supple creature. Lützenkirchen was the composer to the life. But virtue prevails, and the pianist, after telling the vacillating musician that he will never amount to much, is scared away by the vision of Borgny, the daughter of the woman she played to death. Lydia is right. She had my sympathy in the play, for Langfred would accomplish better work, even though it proved his ruin, with her than with the blonde and namby-pamby Borgny. One humorous thing I noticed. The author describes Borgny as a Norwegian girl who has traveled in America. That remarkable fact absolves from the petty conventions which forbid girls from visiting young men in their rooms! But the audience gravely accepted this fact. A trip to America must cover a multitude of eccentricities.

I also visited the Deutsches Theatre in the Schwanthaler-Passage, and witnessed an excellent variety show, though the stage did not interest me half so much as the audience. Picture to yourself the parquet covered with tables and couches, the boxes filled with tables, everybody eating, drinking and smoking, everybody staring at the stage. The Germans are a practical race and believe in taking their pleasures polyphonically. And isn't it strange that whenever you mention Munich the hunger and thirst motive sounds in the orchestra!

I read, but without much excitement, a novel by Alfred Beetschen called "Ein Reiner Thor. Bayreuther Fest-Spiel Roman." The hero, a Parsifal sort of creature, though loving a woman at the twelfth hour, refuses her kiss, and rightly enough ends up in Boston as a teacher of piano. This point is very subtle. For the rest there is a lot of Bay-

reuth gossip and musical talk. I fear this "pure fool" would not be popular in America.



Hello! it's time to eat again! *Kellner*, a bucket of beer, some soup, coffee, cakes, potatoes and sausages! I am ahungered!

MR. AND MRS. EDMUND SEVERN.

MR. AND MRS. EDMUND SEVERN, who recently returned from a sojourn in Florence, Italy, are both busy here again in their individual branches. Were it not for their innate modesty both of these excellent musicians would be better known than they are to-day. But in the long run methods like theirs win in the end. Not only as a violinist and teacher is Mr. Severn making a name for himself. As a composer he is destined to grow. New England cities have already heard his more ambitious works, while here in New York music lovers have heard some of his chamber music compositions, as well as some of his beautiful songs. Mrs. Severn is quite as busy as her talented husband. Both as a teacher of the piano and the voice she is gaining pupils in New York and in Springfield, Mass., where both she and Mr. Severn teach a few days each week. Their New York studio is at 131 West Fifty-sixth street, and in addition to the work there Mr. and Mrs. Severn will be associated with Francis Walker. Jointly with him they will conduct a school of music in the Van Dyke Building.

While abroad this summer Mr. and Mrs. Severn taught their respective branches at the Francis Walker Summer School, delightfully situated in modern Florence. A number of pupils went to Italy with the Severns, and particular progress is reported of Miss Galbraith, a vocal pupil of Mrs. Severn. During the summer we published a report of Miss Galbraith's singing at a musicale given in Florence by Madame Stefani, the musical Lady Bountiful in the Tuscan capital. A number upon the program, which was omitted from our previous report of this musicale, was Mr. Severn's Suite Orientale, for piano and violin. The Severns played this work at their own concert in the Tuxedo last winter, and a criticism of the first performance was published in THE MUSICAL COURIER. The guests at Madame Stefani's were if anything more enthusiastic over this composition. The hostess herself presented Mr. Severn with a silver mounted bamboo cane appropriately inscribed, the bamboo, by the way, being a product of Madame Stefani's garden.

EMMA HOWSON.—The closing week of the American Opera Company's engagement at Providence, R. I., brought forth the following press notices of Miss Pauline Johnson, the talented pupil of Miss Emma Howson:

Miss Pauline Johnson took the part of Marguerite, and her sweet voice was most effectively used in interpreting the simplicity, the loveliness and the woe of that character ever to be sung of and thought of until man's race is finished. She acted well and in every act was the delightful picture portrayed for the large audience. Particularly well done was the jewel scene and the scene at the window.—Providence Times.

Miss Pauline Johnson proved an instant success as Leonora, her first solo winning a course of favor which reached its climax only in the death scene. Her work was impassioned and her voice was sweet and true in the difficult and impassioned scenes that it was her task to portray. At no time has she seemed to have so well pleased her audience as she did in the difficult task she essayed last night.—Providence News.

The piece is handsomely staged and costumed, as are all of the operas handled by this organization. The singing is par excellence. Miss Pauline Johnson has not done better this season than she does in this instance as Leonora. Her clear, pleasing voice and superior method tell powerfully in aria after aria.—Providence Evening Telegram.

HENRIETTE WEBER IN HER NEW STUDIO.—Miss Henriette Weber, the pianist and accompanist, is now at home in her new studio, 60 West Thirty-ninth street. A number of promising pupils are taking lessons from Miss Weber, who is equally skillful in teaching as she is in playing the piano. Further along in the season Miss Weber will give a series of musicales, and her manager, Arnold Somlyo, has booked her for a number of public concerts and recitals. Miss Weber's individuality and good taste is reflected in the manner in which she has furnished her studio.

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Musical Clubs.

The Troy (N. Y.) Vocal Society resumed rehearsals yesterday, October 1.

Mrs. F. L. Tuck, of 21 Grant street, Bangor, Me., organized a music students' club, at her home, on September 16.

Guillaume Sauvlet will give a series of piano recitals during the autumn and winter under the auspices of the El Paso (Tex.) Music Club.

The board of directors of the National Federation of Musical Clubs held a meeting week before the last at the Murray Hill Hotel, New York.

The Ladies' Thursday Musicales of Minneapolis, Minn., is arranging a concert for the last week in October. Camilla Urso, the violinist, is engaged as the soloist.

As previously announced in THE MUSICAL COURIER, Milwaukee is planning great things for the jubilee season of the Arion Club of the prosperous city on Lake Michigan.

A music study club was organized at Cortland, N. Y., September 9, and the officers elected were: F. Tibbets, president; W. E. Chamberlain, vice-president; Mrs. Anna Tu, secretary.

The Philharmonic Society, the Haydn Male Chorus and the Cecilian Ladies' Chorus, all of Utica, N. Y., attended the Pan-American Exposition and participated in the singing contests on Friday, September 20.

Emil Reyl, the new conductor of the Hoboken Quartet Club, directed the first rehearsal of the society on September 10. Mr. Reyl succeeds Johannes Wersinger, now director of the Dresden (Germany) Liedertafel.

Both the Choral Club and Schubert Club of St. Paul, Minn., will have new homes this winter. Neither club is as yet permanently located. On October 16 the Schubert Club will hold a reception in Summit Hall, on Laurel avenue.

The Philharmonic Club, of Indianapolis, Ind., has elected the following officers: President, H. H. Van Wie; vice-president, C. S. Eaglesfield; secretary, Charles O. Bryan; treasurer, Henry Laut; librarian, John Wilson; director, Edward Nell. Rehearsals for the season began a fortnight ago.

The Choral Society of Washington, D. C., begins rehearsals at Carroll Institute Hall on October 7. Josef Kaspar will be the director again, and Dr. Anton Gloetzer has accepting the exacting position of accompanist for

the season. Handel's "Messiah" will be sung at the Christmas concert, and Verdi's "Requiem" at the March concert.

A new choral society has been organized at Cambridge, Mass., and Bertram C. Henry, a Harvard graduate, has been chosen for conductor. Mr. Henry, who received his musical education in Germany (one of his teachers being Rheinberger, of Munich), is a member of the faculty of the Faellen Piano School, Boston, Mass.

One of the first of the musical clubs to give a concert this season was the Euterpean Ladies' Chorus, of Columbus, Ohio. The date was September 12. Mrs. Mary E. Cassell conducted the forty voices participating in the choruses. Solos were sung by Mrs. Humphreys, Miss Roberts, Miss Downs and Master Howard Woodbury, a boy soprano.

A program of Hungarian and Bohemian folk music will inaugurate the season of the Fortnightly Musical Club of Zanesville, Ohio, on October 9. The officers and committees for this club for the year 1901-1902 are as follows: President, Miss Judith Griffith; vice-president, Miss Ella Stultz; secretary and treasurer, Miss Margaret Stultz; executive committee, Mrs. George Stanbery, Mrs. C. U. Hanna, Mrs. L. K. Brown, Miss Kate Davenport Jones; musical committee, Miss Katharine Stanbery, Mrs. Rufus Burton, Miss Mary Conrade, Miss Anna Allison Jones.

WHITNEY TEW REMAINS UNTIL FEBRUARY.—Because of the many demands for the services of Whitney Tew, the celebrated basso, for oratorio, song recitals and miscellaneous concerts, his manager, Henry Wolfsohn, has persuaded him to give up his European concerts in January and remain in America until February 1, when he will return to England. Already is Mr. Tew engaged for many of the principal oratorio performances. In addition to his singing with the Handel and Haydn Society, the Brooklyn Oratorio, the Washington and St. Louis choral societies, and song recitals in New York on November 11, Boston, November 14, and Brooklyn, he is also to be heard in a performance of "The Messiah" to be given in Minneapolis, a song recital in Buffalo and with the Art Society in Pittsburg.

NEW YORK INSTITUTE FOR VIOLIN PLAYING.—Ferdinand and Hermann Carri, directors of this well-known institution, have resumed their work of teaching. The Messrs. Carri will have a very busy season. Quite a large number of applications have been received by the Messrs. Carri from various parts of the country, besides the many pupils studying at present at their institution. The first concert by the Messrs. Carri will occur beginning of November at Knabe Hall.

Musical . . . People.

Herbert Milliken has begun his second year as teacher of the violin in Bay City, Mich.

Mrs. Arthur Crabbe, of London, will open a studio in Worcester, Mass. She will teach piano and other branches. Herbert Cram, a young baritone singer from Minneapolis, Minn., has come to New York to study with Oscar Saenger.

After a restful summer vacation, Miss Eleanor Bushnell has resumed her classes in piano and harmony at Grand Rapids, Mich.

Mrs. Tappan Adney, soprano, and Miss Elizabeth Walker, pianist, gave a recital at Clark's Hall, Caribou, Me., on September 17.

Miss Clara Hunt, an American singer with some European reputation, gave a concert at Watertown, N. Y., on September 19. She is to appear in other towns in this State during the autumn.

It is reported that Miss Kate Vannah is receiving satisfactory royalties upon some of her songs. Miss Vannah is a native of Gardiner, Me., and was educated in her own State and at Emmitsburg, Md.

Otto F. Dans, a youthful violinist residing at Oshkosh, Wis., has composed a popular waltz, and accordingly is being complimented by his friends and neighbors. The young man is twenty-one years old.

Paul Berge, a talented young musician from New Orleans, has been admitted to the first class in the Brussels Conservatory. Young Berge passed a high entrance examination. Marks Kaiser was the teacher of young Berge, who is a son of Dr. Philip Berge.

Miss Helena Augustin gave a piano recital on September 9 at the summer home of Mrs. James L. Breese, Southampton, L. I. Her program included works by Mozart, Beethoven, Chopin, Von Weber, Liszt and Moszkowski. Miss Augustin is a pupil of Carreño.

Gastner Borch, a cello player and composer, will give a concert on October 4 at the First Congregational Church, Duluth, Minn. He will be assisted by the Beethoven Club—Gerard Tanning, Fred H. Bradbury, J. H. Flaaten, T. N. Goedahl and G. Borch.

Dr. Arthur Heft, director of the Symphony Orchestra at Des Moines, Ia., has announced that generous contribu-

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tions are being made toward the maintenance of the orchestral concerts to be given during this season.

Miss Mary A. O'Mara, one of the best known piano teachers in Troy, N. Y., has returned from her vacation and resumed her professional duties.

Russell A. Loring, of Hingham, Mass., has entered upon his duties as the new instructor of the violin at the Arcade Conservatory of Music, at Cleveland, Ohio.

Florizel Reuter is the name of a boy violinist who has studied in Geneva, Switzerland, with Henri Marteau. It is reported that Reuter will make a tour later in the season.

Miss Ida Lewis, solo soprano of Emanuel Baptist Church, Albany, N. Y., has been engaged also for the afternoon Sunday services at Holy Cross Church, Troy, N. Y.

Miss Nellie May Ebersole, a musician of ability, has returned to her home in Indianapolis, after a restful vacation passed in the country.

Musical prodigies come springing up, and one of the latest to enter the ranks is Master Charles Clough, of Burlington, Ia. The lad is said to be only eleven years old. His teacher was Miss Cora Brobst, of Burlington.

J. Frank Donahue gave an organ recital at the new First Congregational Church, Torrington, Conn., on September 18.

He was assisted by Dr. Carl E. Dufft, Mrs. Minnie Atwood Jackson and Mrs. Emma Atwood Curtis. Miss Marie McFarland, a Denver singer, who recently returned from her studies abroad, gave a concert at the Broadway Theatre, Denver, on September 27. She was assisted by the Denver Apollo Club and M. Appy, 'cellist.

The Dessauer-Troostkyk School of Music at New Haven, Conn., has reopened its doors, this being the tenth year of the institution. Pupils of this school are prepared for entrance to the department of music at Yale University.

George L. Heyes, Mrs. McDonald-Estill and Miss Alice Fallon gave a musicale recently at the rooms of the Lambs Club, of Helena, Mon. The musicale was one of a series to be given on the days set apart for the entertainment of women.

Miss Lilla B. Harding, who won the free scholarship in the department of vocal music at the Ithaca Conservatory, is a pupil of W. H. Hoerrner, of Binghamton, N. Y., and a member of the choir of Trinity Memorial Church, Binghamton, of which Mr. Hoerrner is choirmaster.

Miss Hattie Sternfeld has returned to the city after a pleasant vacation spent among the Westchester Hills, and partly at the Catskill Mountains. She has resumed teaching at her studio in Steinway Hall, and at the Educational Alliance, where Miss Sternfeld is head of the piano department, and also at her private studio, 232 West 126th street.

W. D. Armstrong, who is president of the Illinois State Music Teachers' Association, gave the first recital on the Henry C. Priest memorial organ, at the First M. E. Church, Alton, Ill. The new organ is the largest in Alton and one of the finest in the State. The organ is a two manual tubular pneumatic, with twenty-five speaking stops and five mechanical attachments. The organ is operated by electricity. At the recital Mr. Armstrong played a dedication march composed especially for the occasion. Charles Haagen sang the "Evening Star," from "Tannhäuser," and Dudley Buck's "Fear Not, O Israel."

The formal opening of the new building of the Landon Conservatory of Music at Dallas, Tex., was celebrated with a concert on September 10. Following is the musical program: Schubert, "L'Abeille," violin, Miss Sue Marcia Beebe; Henselt, "If I Were a Bird," two pianos, Misses Isabell Hutcheson and Ethel Powell; De Beriot, Seventh Concerto, violin, Miss Beebe; Mannay, "Within Thine Eyes," vocal, Miss Jessie Woodruff Pottle; (a) Hoffmann, "Snow Flakes," piano solo; (b) Chopin, "Berceuse"; (c)

Rubinstein, "Le Bal Waltz," Miss Powell; Thomas, "Summer Night," vocal, Miss Pottle; (a) McDowell, "The Brook"; (b) McDowell, "Shadow Dance," Mrs. Elbert Dunlap; Chaminade, "Le Soir," op. 79, No. 2, two pianos, Miss Powell and Mrs. Dunlap. Mr. Landon was assisted in receiving by Miss Pike, Miss Hardwick, the Misses Bessie Boggs, Kathleen Oxford, Effie Farish, Ethel Cook, Dudley Hawes, Ruth Withers and Miss Carr, of California. Misses Florine Fry, Mildred Holloway, Hattie Jeane O'Bannon and Sadie Will received the cards of the visitors. After the musical numbers an address was delivered by the Rev. Mr. Boggs.

MAX BENDHEIM.—Max Bendheim has begun the season at his studio, No. 332 West Fifty-sixth street, with every indication of continued success. A number of his last year's pupils are now singing either in concert or on the stage, and, no doubt, his work in the coming year will develop a like number of fine voices.

GENEVIEVE BISBEE.—Genevieve Bisbee has opened her large and attractive studio for the winter, in preparation for a very busy season. Its artistic beauty has been added to by a splendid new Steinway grand, which will give still greater charm to Miss Bisbee's pupils' recitals and her delightful "evenings of music." Miss Bisbee's readable booklet, entitled "Leschetizky and His Method," should be read by all who are interested in Leschetizky's method and the study of the piano.

HERR KAPELMEISTER ADOLF GOETTMMANN (Berlin, W., Buelowstr. 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone appeared with very good success in concert and in church, reopened his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, since his return from Marburg, where, upon invitation of the university authorities of that town, he gave lectures upon the subject of "Education of the Vocal Organ and Speaking Tone Production."

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BERLIN, W. LINKSTRASSE 17.

September 10, 1901.

SPEAKING as man and not as critic, and with a candor which requires a certain and by no means inconsiderable degree of courage, I put myself down in black and white, and for the first time in my life, as wearied of Wagner. As a critic it is a different thing altogether; for the admiration a Wagner invites is based upon the solid foundation of his matchless might as a musician, his irresistible powers as a poet, and in one word his world conquering gifts of genius. "That tired feeling," therefore, is an entirely personal and it may be only a temporary one; at least I hope that it will prove such, for I should not like to journey to my end through this world without love for Wagner.

The causes for it are also in the main self-inflicted or professionally produced ones, and are probably based principally upon the *toujours perdrix* Wagner diet, with which my musical stomach has been overfed operatically, just as it was overdosed with Beethoven symphonically, whereby the final effect was naturally the same. As a critic I was forced to hear so and so many good, bad or indifferent performances of Beethoven symphonies every winter, year after year, season after season, for the last quarter of a century, and I knew them from memory already before I ever became a critic.

Is it a wonder, therefore, that despite their grandeur and beauty they have lost their charm for me, and have ceased to be of interest to me, even when performed in the most matchless manner under a Nikisch or a Weingartner, by a Berlin Philharmonic or Royal Orchestra? And it is fast growing to be the same thing with the works of Wagner, about whose "Tannhäuser" I can say what the hero himself utters to Venus, when he is growing tired of her charms: "Zum Ueberdruß ist mir dein Lieben." "Lohengrin," poetical as the legend and the language of the work, radiant as the music is, the sameness of the scintillating sky blue color and the monotony of the square rhythm that pervades nearly the whole work from beginning to the end, have made it almost unendurable for me. It is tedious to sleepiness, and if I have to hear a representation of "Lohengrin" professionally, because of a new singer, or some other important circumstance connected with the performance itself, I have hit upon the not over-complicated device of inviting some fresh and enthusiastic young music student—if possible one who never before heard "Lohengrin"—and thus, through his or her enjoyment of the work I derive something like a renewed interest in it.

But this, of course, is only an artificial and indirect means of spurring myself on to listen to an opera, which once upon a time, when I heard it myself for the first time, ever so many years ago, I dubbed "a divine revelation." The man to whom I made in all sincerity and in the hyper-enthusiasm of youth this sacrilegious utterance happened to be the greatest anti-Wagnerite among the musicians of importance of his time. It was the late Ferdinand Hiller, who, although much older than myself, honored me with his friendship and later on became my trusted and valued adviser. He did not "sit down" on me, when I went into raptures about "Lohengrin"; he did not even try to dampen my enthusiasm, but I remember his kind and slightly sad smile, when he said to me: "Some day you will return to Mozart. You will become weary of the continuously alternating A major and F sharp minor key color." Nevertheless I happened to come in upon him one day when I found Hiller deeply engrossed in the study of the orchestral score of "Lohengrin." His prophecy, however, has been fulfilled in its latter part sooner than I ever dreamed that it would or could become true, while the return to Mozart was only in so far an impossibility, as

I had never forsaken my first love in music, except for temporary flirtations of a more or less serious kind and length of duration with Schubert, Schumann and Chopin.

For Liszt I had never any love, nor was Mendelssohn ever much to my liking. I gloried in the orchestral colors, the harmonic daring and the rhythmic pregnancy of Berlioz, but I never loved him. The latter feeling I experienced, however, much later in the case of Tschai-kowsky, whom I admire ardently. The taste for Brahms is an acquired one with me, just as is the one for eating tomatoes. Of this latter juicy fruit I could not even bear the smell when I made the first attempt at eating them in the United States, and now here in Germany, where I cannot get them half as fresh or luscious, I have a perfect craving for them.

The same experience I underwent with regard to Brahms' music. At first I could not stand it, and Tschai-kowsky's answer to Bülow, when the latter tried to convince his Russian friend of the greatness of Brahms' music: "It may be very great; in fact, as long as you say so I cannot doubt that it is great; but I don't like it," was just what I would have said to a similar question, and in fact did say not more than fifteen years ago. Now I long for a good performance of the Second Symphony, either one of the two piano concertos, most of the choral and all of Brahms' chamber music. Thus is the frailty of human taste, especially that of a conscientious critic, who analyzes his own feelings and does not care to lie to himself regarding his own predilections or antipathies. The only two composers with regard to whose works I have never yet felt the slightest wavering are Beethoven and Bach. My admiration for the latter has ever been on the increase, until it now has reached a point which is very akin to awe. I felt piously inclined as a mere boy when listening to the St. Matthew Passion Music, and I want to kneel down before the greatest of all musicians that lived so far, when I hear the same work to-day. Beethoven I admire, Bach I revere, but Mozart I love!

This incidental musical credo has led me from my muton, however, and I want to return to it by stating that the first and the last of the lyric dramas of Wagner are or have become equally boring to me for opposite reasons. In "Rienzi" the composer was not yet "Richard himself," and his striving to imitate the cheap and frequently vulgar effects of Meyerbeer, only because the latter had achieved popularity by means of their application, makes "Rienzi" an epigone emulsion not worthy of Wagner. The contrary is the case with "Parsifal." It is the hard and partially dry fruit produced by an aged tree. Senility speaks out of many pages of a score which by means of artificial and clever mood pictures cloaks the paucity and sterility of the musical ideas. Wagner was impotent in invention when he begot "Parsifal." Moreover, I believe he lied to himself and to others with regard to the religious fervor displayed in his Swan Song. I cannot help doubting

his sincerity in this music, just as little as I believe in that of Mendelssohn, when this baptized Jew writes the music of an oratorio in honor of St. Paul, and this is what disgusts me in both "Parsifal" and "St. Paul," as unsimilar as these works are in every other respect. Rubinstein must have felt something very similar when he said: "Wagner created his 'Parsifal' merely from anti-Semitism. Christ having been a Jew, Wagner craved for a new Christ, not descended from Jewish parentage, and thus he conceived one of his own begetting and named him 'Parsifal.'"

With the work which by most musicians is deemed Wagner's chef d'œuvre, "Die Meistersinger von Nuernberg," I made the same mistake which I committed with the writings of Dickens. The first volume of the latter's fiction I ever got a hold of was "David Copperfield," which I read during the first summer of my sojourn in the United States. It fascinated and amused me so much that I devoured everything else Dickens ever wrote without making a stop, or an exception, or a change in the way of taking up some other book in between. The effect was naturally and as might have been expected, that Dickens palled on me, and that I have never been able to read anything of his for a second time. Now it was during the winter of 1873-4—if I am not mistaken—that "Die Meistersinger" was given for the first time at Cologne, and created such a sensation and furor in that heretofore anti-Wagnerian town that the work was given thirteen times in the course of that one season. I attended all of the thirteen performances, and it turned out for me an unlucky number, in so far as I have never been able to sit through an entire "Meistersinger" representation ever since with any degree of comfort, rest or complete enjoyment. I knew everything by heart before it was being sung and that made it harder to endure. I also found that there were too many recurrences of the same musical thoughts, and no representation I had to attend afterward, not even the first Bayreuth performance, seemed to me half as interesting or as good as the ones I heard at Cologne at the age of twenty with Eugenie Pappenheim, now living in New York, as Eva; with Otto Schelper, still singing the same part at Leipzig to this day, as Hans Sachs, and a most glorious one he was in voice and action, and with Jaeger, who has long since joined the silent majority, as Walther von Stolzing. I remember that old man Hiller left his box on the evening of the première in utter disgust right after the street fight scene and without waiting for the poetical anti-climax of the moonlight wood of the final scene of the second act, muttering to himself as he slammed the door of the box. "What, that is meant for music; damn it, it is Schweinerei!" You'll excuse me, please, for not making an attempt at translating the last word of the anathema.

Now you may say to me: But what of the "Nibelungenring?" and I shall have to confess that its *dramatis personae* never took a hold of me, and that in fact they, with the exception of the twins Siegmund and Sieglinde, and of Brünnhilde and the young Siegfried, did not even interest me. Their fate could not impress me, for they are not human in either their language, aspirations or sentiments, and considered as gods they are partially weak and all of them unnatural to ridiculousness. As for the music of the "Nibelungenring," it is of all of Wagner's works the most uneven in value of invention. There are moments and whole episodes of overwhelming beauty and freshness, climaxes of wonderful vivacity and electrifying effectiveness and tragic expressions of tremendous power, nay terrific, almost heathenish, irrelentness of torment. But these are on the whole the exception, the far apart culminating points of a work of four evenings in duration, in which there occur ever so many *quart d'heures d'ennui*, as a French critic so aptly described them. If I could make for myself—mind you, only for myself—a selection of the places in the "Nibelungenring" I should like to hear again, I could curtail the four scores and draw them together in one single one, which it would not take more than one evening to perform. This of course sounds like heresy, not to say black blasphemy; but these are my sentiments and I have the courage to state them boldly and frankly.

There remain then two works of Wagner not mentioned in the above list, and these are also the only ones which

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have not yet lost their hold upon me, for I can still listen to them with intense and genuine enjoyment of their musical and dramatic contents. I mean "The Flying Dutchman," the most characteristic and first strong, original and fresh creation of Wagner's early period, and "Tristan und Isolde," which in my estimation is his real chef d'œuvre, his ripest as well as his most consistent work, and the one in which his inventive power is equally as strong as his constructive faculty. In it Wagner realized most potently his own aspirations and ideals, for in "Tristan" his Koennen was equal to his Wollen, and no artist can ever reach a higher plane.

Curiously enough circumstances enabled me within the last few months to verify and corroborate these impressions and sentiments, which of course are entirely of a purely personal nature. I heard "The Flying Dutchman" at Bayreuth, where I listened to it with a rapture and enthusiasm which I had not felt before for a long time in any Wagner performance, and now last week I attended, returned to Berlin, as one of the first representations of the season, a production of "Tristan und Isolde." It was the Isolde I had come to hear, our new dramatic soprano; but it was the music which held me in my seat at the Royal Opera House from the first note of the Vorspiel to the last B major sigh of the Liebestod. Richard Strauss conducted, which means that the reading of the score was a congenial one. He interprets no work of the master more sympathetically than "Tristan." The orchestra was superb from beginning to end, and the mise-en-scène, barring the shabby setting of the first act and the listlessness of the chorus, beyond cavil. Miss Plaichinger, our new heroine, was not heroic enough, but she has a fine, well trained voice and sings with intelligence and musical feeling. She was disappointing only in the moments of highest passion and dramatic verve, but in the finale of the first act and in the love duet of the second, she sang the Liebestod in overwhelmingly beautiful and simple, natural style. Real dramatic sopranos, however, are extremely scarce, and Miss Plaichinger is not one of the small number. Gruening you know, and therefore I need not tell you that he also was no Niemann in the love duet. Both partners stood there and sang to each other instead of in each other. He also saved his voice during the first two acts in order to have the requisite force for the triple dying scene of the last one, and in this he succeeded. One artist only was satisfactory from first to last, and that was Baptist Hoffmann, who vocally as well as histrionically was alike admirable in the part of Kurwenal.

A coloratura soprano, whom I noticed favorably in my recent report of the "Charivari" performances at the Theater des Westens, Miss May Hamaker, a young New York girl, who has since been singing with some success at the "Lebende Lieder" (animated songs) in Kroll's Garden, just signed a contract to appear at several of the leading variety theatres in America next season.

The Berlin *Lokal Anzeiger* tells us that Lilli Lehmann is finishing her vacation at her villa in the Tyrol, and displaying her sylphlike figure in the native costume, short skirts and all. Oh, for a day in the Tyrol with a camera!

Daniel Visanski, the talented New York violinist, has just returned from Sassnitz, where he spent a pleasant and profitable summer, for several of his pupils had gone with him to the north coast, and continued their violin lessons during the entire hot spell.

The Latin Quarter of Berlin is beginning to awaken from its long summer sleep. The music student is once

more rampant on the Potsdamerstrasse. What marvelous sights we shall behold soon, when this season's crop of new American students, fresh from the States, begins to find its way into the haunts of the music makers, and displays itself in all the glory of the latest transatlantic fashions. What weird "hair cuts," what skin tight trousers, what pigmy hats, what Lilliputian overcoats, what short skirts, what pretty faces we shall see!

One of the first concertmasters of our Royal Opera, handsome and popular Bernhard Dessau, has just received a tempting offer from America to lead the first violins of the newly formed Philadelphia Symphony Orchestra. In spite of the fact that Dessau was tendered the neat sum of \$4,000 for a short season, he refused the engagement, preferring to remain here with his many private pupils, and to continue his duties at the Opera and at Stern's Conservatory, where he is one of the leading teachers.

Sam Grimson, a favorite and private pupil of Joachim, has just returned from a vacation spent in England. Mr. Grimson has announced a concert with orchestra, to take place after Christmas, and is already booked for eleven out of town engagements.

Herr Prüwer, the second kapellmeister in Breslau, recently won a curious wager. He bet that he could play all the "Ring des Nibelungen" on the piano, and sing the roles to his own accompaniment, without making more than six mistakes. He made only four, and won. This is a feat which several other leaders of my acquaintance might have some hesitation about attempting.

Herbert Robinson, the big basso from Minneapolis, who has been a resident of Berlin for over five years, left for London last week, where he proposes to make his permanent home.

Here's one adopted from a German comic paper:
Rose—"What's become of that Mrs. Musicke's son. She used to think him a budding genius?"
Ethel—"He's become a blooming idiot."

Miss Mary Sheratt, a young American pianist, pupil of Leopold Godowsky, will give an orchestral concert at Beethoven Hall, early in October.

Neville Bloch, editor of the *German Times*, an English paper much read by foreign students here, is engaged to be married to Miss Elizabeth Wetzel, a German-American singer, now busy at the Theater des Westens.

S. E. Hartman, the Chicago baritone, attended the Bayreuth performances as the guest of Schumann-Heink. The great singer was so enthusiastic about Mr. Hartmann's voice that she advised him by all means to stay here and study German opera, in preference to singing at London concerts, where he had already booked several engagements. The ambitious Chicagoan at once came back to Berlin, and proved his mettle by memorizing the role of Telramund in two days—quite a feat for one who has just stepped out of Italy, where he has been singing opera for three years in the most approved Italian style.

Miss Minnie Methot, the gifted New York soprano, formerly prima donna of the "Princess Chic" opera company, has settled in Berlin for a few months in order to study several German operatic roles with one of our best local maestros. Miss Methot has a "dramatic" soprano voice, and intends to go in for the parts of Elizabeth

("Tannhäuser"), Mimi ("Bohème"), Elsa ("Lohengrin") and Ulana ("Manru," Paderewski's new opera).

Mrs. Benzig, a contralto from New York, with an unusually rich and voluminous voice, is doing splendid work under Frau Lilli Lehmann. Some music students succeed not on account of, but in spite of, their teachers.

Major Pond, the old-time American impresario, was in town for a few days. He has been taking the waters at Marienbad. While here the hustling Major signed a contract with a new violin prodigy for an early tour in the United States. He refused to make premature publication of the name of this latest catch.

All the numerous Berlin friends and admirers of Miss Estelle Liebling are immensely delighted at her good fortune in being signed for the season by Henry Wolfsohn, and they look forward expectantly to the accounts of her first appearance in New York with Kubelik.

Moriz Rosenthal is not to be heard in Berlin after all this winter. His Russian engagements will take up so much of his time and necessitate so much traveling that he feels it incumbent upon himself to postpone his Berlin recitals. This postponement will probably be for several years, as the pianist's itinerary includes Paris and London for next spring and summer and the United States for the following winter season.

During his stay in London during the season just past Prof. Dr. Joachim became acquainted with Lord R., a nobleman more agreeable than musical. The violinist invited the peer to attend one of the Joachim Quartet concerts at St. James' Hall. On the appointed day Lord R. arrived at the establishment, and by mistake wandered into the Moore & Burgess Minstrel Show, held on the ground floor. That evening Joachim and Lord R. met at dinner. "How did you like us?" inquired the artist. "Very much indeed," answered the nobleman; "at first I had some difficulty to make you out under your black paint. Your antics were most amusing. I had no idea you could sing and dance too."

Marguerite Melville, that rarely gifted chit of a girl, about whose piano quintet I wrote so enthusiastically some months ago is at work on a piano concerto. If this new opus turns out on a par with the last, then pianists may well congratulate themselves, for Miss Melville possesses an inexhaustible mine of melody, and knows how to dress it effectively and brilliantly.

Frank Bryan, a blind pianist from Boston, pupil of Jedliczka, will give a concert at Beethoven Hall early in November.

Mortimer Davis, of San Francisco, formerly a pupil of De Pachmann, has decided to settle permanently in Berlin. He is very busy teaching, and looks forward to a most successful season.

Mr. Tunberg, of Omaha, Neb., will leave his teacher of last season, Felix Dreyschock, and follow the banner of Franz Kullak.

I have often read that musicians, as a rule, attain to fair age, but I never supposed that their longevity is so surprising as Manager Hermann Wolff would have us believe. In his Concert Calendar for 1901-1902 there

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are recorded the dates of the birth and death of famous composers. We find, for instance, that Joachim Raff was born May 27, 1722, and died June 25, 1882; J. Ph. Rameau, born September 25, 1683, died September 12, 1864, and Anton Bruckner, born September 4, 1324, died October 11, 1896. Thus Raff lived to be 160 years old, Rameau 181 and Bruckner 572!

In his last will and testament the late Fritz Simrock, owner of the music publishing house of that name, left the manuscript score of Mozart's "Nozze di Figaro" to the Berlin Royal Library, which now owns one more of the most valuable of Mozart's autograph scores, among the remainder being that of "The Magic Flute."

Prof. Max Klinger, of Leipsic, has been selected for the sculpturing of the Brahms monument to be erected in the composer's native town of Hamburg.

I had the pleasure of meeting last week the eminent young Chicago musical littérateur and vocal teacher William Hubbard, whom I had not seen since Paderewski's concert in Dresden four years ago. Mr. Hubbard will leave Berlin soon in order to be able to resume his activity in Chicago with the beginning of next season.

Hugo Kaun, the Milwaukee male chorus conductor and composer, will give a chamber music soirée with a program entirely of his own works at Leipsic on October 18, and an orchestral concert of his compositions in Berlin on the previous night.

After the continued success the Royal Opera House is experiencing with Saint-Saëns' "Samson and Dalila," which is being presented there at least once every week before large and enthusiastic audiences, Director Hofpauer, of the Theater des Westens, decided to put on the French composer's opera "Henry VIII.," in the course of the coming season. In order to create increased interest for the work he invited Saint-Saëns to conduct the first performance in person. In a very long and somewhat stilted letter Saint-Saëns begs to be excused, because for eighteen years he has not been able to stay in Paris even during the winter. He always lives either in Asia or in Africa during the cold spell, and hence will and cannot accept offers to conduct opera or to participate in concert.

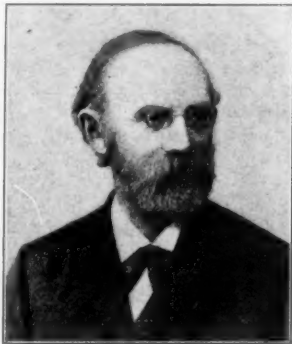
The first operatic director to try the Bayreuth version of "The Flying Dutchman" in one session without a break was Gregor, of Elberfeld, and the experiment seems to have been a successful one from what I learned about the performance through a letter received from a good authority.

The directors of the Vienna Conservatory have accepted the resignation of Professors Epstein, Door, Rosé and Stoll under the plea that they could not allow these gentlemen to dictate to them conditions in the way of running the conservatory. Professors Ludwig and Marx will be the successors in the piano department, and Court Opera singer and actor Albert Stritt will undertake the teaching of the dramatic classes of the conservatory. Emil Sauer, of course, will be the head of the new "master school" of piano playing, and he glories in a much coveted title and an annual salary of 7,000 florins, for which he will have comparatively little work to perform.

Georg Leitert, once upon a time a popular piano virtuoso, died last week in the Saxonian Lunatic Asylum at Hubertusberg after a long illness at the age of forty-

nine. He was born at Dresden, where he created a sensation as a Wunderkind of thirteen years. Then he began to study music seriously, and later on became one of the favorite pupils of Liszt, whom he also accompanied to Rome. Afterward his virtuoso career led him over the entire Continent, until in 1878 he settled down as teacher at the Horak Piano School in Vienna, whence in 1881 he emigrated to Paris, where for nearly twenty years he held a foremost position as teacher and concert pianist. Also as a composer Leitert made a name for himself, although he left but few published works.

The death of the world-renowned Händel student, biographer and editor of the revised edition of Händel's works, Dr. Friedrich Chrysander, was probably made known to you by cable before these lines will reach you. He died at Bergsdorf, near Hamburg, at the age of seventy-five, having been born at Luebthoen, in Mecklenburg. He studied music at the university town of Rostock, in his native State, and there also obtained the philosophical doctor degree. His travels took him to England, where his predilection for Händel's works was strengthened and where he conceived the plan of his life work.—[See last issue for obituary.—Ed. M. C.]



DR. FRIEDRICH CHRYSANDER.

Still another death of recent occurrence is that of Richard Kleinmichel, who died at Berlin at the age of fifty-five, equally well known and respected as musician and as musical littérateur. He was born December 31, 1846, at Posen, where he received his first musical education from his father, a military bandmaster. Kleinmichel later on graduated from the Leipsic Conservatory, where he became a first-class pianist. He also returned, after he had made a scanty living as music teacher in Hamburg for some years, to Leipsic in 1876, scoring there considerable success as conductor at the opera and likewise as pianist. In 1890 he abdicated the baton and came to Berlin, where he settled as composer and musical editor. Here he gained special merit, not only through his skillful arrangement of piano scores of Wagner's works, but also through the resurrection of several important but neglected operas, which regained a new lease of life in his revised edition; thus, for instance, Lortzing's "Opera Rehearsal," which has since been given with success in Berlin. His own compositions denote a great versatility of talent, for they not only comprise piano pieces, among them some excellent studies, but also symphonies and two operas, "Manon" and "Der Pfeifer von Dusenbach." Kleinmichel was also Berlin correspondent and at the time of his death editor of the Leipsic *Signale fuer die Musikalische Welt*.

Numerous have been the visitors at the Berlin office of THE MUSICAL COURIER, not only in the short intermission of my sojourn at the seashore but also since my return to town last week. I may mention Mr. Nordheimer, of Toronto, the consul of the German empire; Axel Delmar, poet

and opera libretto writer, formerly of the Royal Comedy of Berlin; Kadisch, a young conductor recommended by Hofkapellmeister Dr. Karl Muck; Miss Kathrin Hilke, solo soprano, from the Cathedral of New York; Max Leckner, teacher of piano and theory, from Indianapolis, Ind.; Carl Heinzen, from Compton Hill, Kensington; Ernest H. Bauer, violinist, and Leo Schulz, cellist, of the Bendix Quartet, of New York; Miss Caroline Koehler, pianist, from San Francisco, Cal.; Miss Margaret Crawford, the young American dramatic soprano, who is about to enter upon her first German engagement at the Halle Opera House; Miss Mabel Chelton, from San José, Cal., unquestionably the best looking girl this office has beheld for many a long day, and who, I am sorry to say, left for Vienna in order to study with Leschetizky, instead of taking piano finishing lessons right here in Berlin, which she might and should have done; Miss Doris Goodwing, a young vocal student, formerly a pupil of Miss Carri Rosenheim, of Baltimore, Md.; Mr. and Mrs. M. Kriegsmann, from New York, the lady a young dramatic soprano of great promise and a pupil of Florenza d'Arona, in Paris; Miss Elfrieda Rhoda-Neuberger, of New York, a pretty, dark eyed light soprano, who will probably sing at the Cassel Royal Opera House from next season on; Miss Rosa Habermann, a young lady from Cleveland, Ohio, who intends to study the piano in Berlin; Mr. and Mrs. Charles Samuels, from Jamestown, N. Y., the parents of two talented daughters, the youngest a pupil of Ysaye at Brussels, who will be heard in concerts during the coming season; Mrs. Stencil and her highly gifted young daughter, Miss Alma Stencil, of San Francisco, Cal.; Moritz Mayer-Mahr, pianist and piano pedagogue, who recently, upon invitation of the Grand Duke of Baden concertized before the grand ducal couple and their court attendance, and was made happy by a costly present from H. R. H.; Miss Beatrice M. Davidson, the comely soprano, who will shortly make her operatic debut at the Elberfeld Opera House as Marguerite in Gounod's "Faust," and who is to sing there also the parts Micaela, Queen in the "Huguenots" and Leonore in "Trovatore," while Mme. Théa Dorré, who was likewise a caller at this office, will impersonate Carmen and Acuzena in the same representations; Miss Florence Joutard, a fourteen-year old composer of talent from San Jago de Chile, who performed for me a piano prelude and fugue, a theme and variations, the last one of which is a finely written three part fugue, and also an interesting tarantella; with her came her composition teacher, Max Loewengard, critic of the *Boersen Zeitung*, and teacher at the Stern Conservatory, who brought me his newly published Lehrbuch on counterpoint, a sequel to his teaching book on harmony, which was received with favor by numerous young music students at the conservatory and elsewhere; Paul Geyer, critic of the *Neueste Nachrichten*, also called and brought a little volume, recently published, entitled "Musikalische Elementar-Lehre," which is intended as an introductory teaching book, leading up to Loewengard's harmony school; lastly, but of course most important of all, there was Marc A. Blumenberg, editor-in-chief of THE MUSICAL COURIER. O. F.

WILLIAM WORTH BAILEY.—The remarkable success attained by R. E. Johnston in booking the tour of Wm. Worth Bailey, the blind violinist, who was practically unknown here six months ago, has demonstrated what an artist can hope for when guided by an intelligent and experienced manager. Mr. Johnston is overwhelmed with applications for Bailey, and many artists are calling upon Mr. Johnston daily in the hope of securing his services. The business of Mr. Johnston is increasing so rapidly that he has been compelled to open new offices at the St. James Building, Broadway and Twenty-sixth street, one of the finest and most accessible locations in New York.

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2046 LEAVENWORTH STREET,
SAN FRANCISCO, September 22, 1901.

THIS has been a sad week in the history of San Francisco. Flags are flying at half mast on all public and many private buildings. Everywhere the eye turns it is met with heavy black draperies—President McKinley was nowhere more beloved than in San Francisco and the grief at his untimely end is genuine. Thursday, the day he was laid away from mortal sight at his old home in Canton, Ohio, services were held in memorial in nearly every town in California. In the morning religious services were held in the churches and many an eloquent tribute was paid to the memory of him in whose remembrance they were held. In the afternoon memorial services were held in Mechanics' Pavilion, with a splendid program, and so great was the throng that sought entrance at the different street doors, the way had finally to be barred and admittance refused even to those who, though holding invitations, came late. It was a memorable time for our city and one that will not soon be forgotten.

The eulogy by General Barnes was one of his most eloquent addresses and people were weeping everywhere, old men with gray beards, people in their prime, young men, women and school children, ere he had finished. One of the most beautiful things I have heard for many a day was Signorina Barbareschi's "Ave Maria." She has a voice of magnificent power and compass and filled the large pavilion with the lovely strains of Gounod's well-known composition as easily as if it had been a drawing room. Her voice has never sounded to so favorable advantage in all her operatic work as it did on that day. Much credit is due August Rodemann and Paul Steindorff, two of our best known professional musicians, for their leading of the orchestral numbers. The choruses were ably conducted by J. W. McKenzie and did their part well. The program was gotten up on short notice as a matter of course and was marvelously well done, all things considered. I give it below:

Overture, Melpomene.....Chadwick
Full orchestra,
August H. Rodemann, conductor.
Introduction, Mayor Phelan.
Funeral March, Götterdämmerung.....Wagner
Full orchestra,
Paul Steindorff, conductor.
Hymn, Lead, Kindly Light.....Newman
Chorus and Orchestra,
J. W. McKenzie, conductor.
Prayer, Rev. S. D. Hutsiniller, D. D.
Chanting of Lord's Prayer,
Knickerbocker Quartet, Elks' Quartet, California Quartet.

Hymn, Nearer My God to Thee.....Adams
Chorus, orchestra and Audience.
J. W. McKenzie, conductor.
Soprano solo, Ave Maria.....Gounod
Signorina Nice Barbareschi.
Overture, Egmont.....Beethoven
Full orchestra,
Paul Steindorff, conductor.
Eulogy, General W. H. L. Barnes.
Funeral March, second movement from Symphony Eroica.....Beethoven
Full orchestra,
August H. Rodemann, conductor.
Hymn, America.....Smith
Chorus and orchestra and Audience.
J. W. McKenzie, conductor.
Benediction.
Star Spangled Banner.....Key
Chorus and orchestra and audience,
Paul Steindorff, conductor.

The programs were beautifully gotten up with a half-tone of President McKinley on the first page. His dying words on the last page, the whole heavily bordered in back. All the diplomatic ministers, principal officers of army and navy and high officials of every department were present. It has been long since there has been such a display of gorgeous uniforms and gold braid. Everything was done that could be done to honor the memory of our deceased President, and nothing was lacking to prove the great love and respect in which he was held in the hearts of his people.

The song recital which was to have been given at Sherman & Clay Hall, on Tuesday last, by Bradford and Mme. B. Anais Peck was postponed, owing to the death of the President, till Tuesday, September 24.

Dates are fast being filled for the season's concerts. Among those nearest at hand is a recital soon to be given jointly by Miss Annette Hullah, pianist, and Harry Barnhart, basso. Miss Hullah hails from London, and comes highly recommended. She is said to be a pupil of Leschetizky, and as this is her first appearance here the concert is anticipated with much interest. Mr. Barnhart has just returned from Europe, where he studied under Cortesi in Florence and Randegger in London. Though he has studied operatic roles, his strong point is said to be oratorio. The concert will be given at Sherman & Clay Hall next Thursday, and a most interesting program is promised.

Miss Belle Clair Chamberlain is another of our talented ones but lately returned from European study. As her tuition has been under Bloomfield-Zeissler and later in Berlin with Teresa Carreño, her concert promises to be of more than ordinary interest.

Hugo Mansfeldt, who is to return home in November, is preparing a recital to be given in Sherman & Clay Hall the first week in December. It has been some time since Mr. Mansfeldt has treated us to one of his fine programs and he will be cordially welcomed.

The first concert of the season to be given by the San Francisco Conservatory of Music was held on Friday evening, September 20, at the Alhambra Theatre. The program, which embraced numbers from the different departments of the conservatory, was listened to by a packed house. There was not a single vacant seat to be had by the time the program opened. Miss Helen Chandler is one of the most promising students in the conservatory, and is possessed of the material that goes to make the true musician. Her Octave Etude was rendered at very rapid tempo and with perfect clearness, showing surprising advance in technic since I heard her play a few months ago. The Chopin Polonaise was also brilliantly handled. The little ones were especially pleasing and played with delightful correctness and intelligence. Little Bessie Grigg was especially interesting, and Madeleine Buckley, Hilda Schloh and Gladys Couth, all little maids under twelve, deserve special mention for their really superior work. The latter is a young violinist and plays with wonderfully pleasing expression. Miss Vincent's Wallen-haupt Caprice showed a beautiful legato touch. The program, which I give below, is really too long to enumerate each number or discuss its merits. Suffice it to say that great credit is due instructors and pupils alike for the careful preparation given an elaborate program. Professor Bonelli is an enthusiast in his line and never spares any pains to make these pupils' concerts a success. That tickets of admission are eagerly sought testifies to their popularity and growing reputation.

March aux Flambeaux.....S. Clark
San Francisco Conservatory Orchestra
Piano soli—
Octave Etude, No. 1.....Kullak
Polonaise, A minor.....Chopin
Miss Helen Chandler.
Vocal solo, Merrily I Roam.....Schleiffarth
Miss Charlotte Towle.
Piano solo, Reverie.....Rosellen
Little Bessie Grigg.
Vocal solo, Echo Song.....Eckert
Miss Marguerite Slocombe.
Piano solo, Spinning Wheel.....Spindler
Little Madeleine Buckley.
Quartet, Grand Caprice Hongroise, op. 7.....Ketterer
First violin, S. Benson; second violin, Miss A. Benson;
cello, R. McLean; piano, Misses Daphne Sugden
and Lottie Williams
Left hand solo, Reverie.....Maxson
Miss Ella Cecil.
Overture, Faust.....Gounod
San Francisco Conservatory Mandolin Club.
Piano solo, Spinning Song.....Mendelssohn
Little Hilda Schloh.
Violin solo, Precieuse.....Gilet
Little Gladys Couth.
Edith Lincoln, accompanist.
Piano soli—
Romance, op. 5.....Tchaikowsky
Erlking (song by Franz Schubert).....Liszt
Miss Minnie Muncie.
Vocal solo—First Song.....Gumbert
Miss Gertrude Gallick.
Piano solo, Mazurka Caprice, op. 38.....Wollenhaupt
Miss Gertrude Vincent.
Cornet solo.....Selected
Miss Nellie Ahkman.
Piano solo, Polacca Brilliant, op. 72.....Weber
Miss Josephine Rahlmann.
J. W. O'Brien.
Piano solo, Sonata, op. 13 (first movement).....Beethoven
Miss Maybelle Kelley.
Mandolin selection.....Schneider
San Francisco Mandolin Club.

Word comes from Sacramento of memorial services held there on Thursday last. There was a musical pro-

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gram, in which the two hymns, "Lead Kindly Light" and "Nearer, My God, to Thee" were sung by a chorus of 200 voices; also the chant, "Thy Will Be Done," by a male chorus. The services were held in the Capital grounds and attended by thousands of citizens. Services were also held in all the churches and by the different orders and the Grand Army in honor of their "beloved comrade, Major McKinley."

At the Tivoli Opera House last week, on account of the illness of Signorina Montinari, the part of Marguerite in "Faust" was taken by Signorina Barbareschi, a change which one could not be grateful enough for as Barbareschi filled the part admirably, as she does all she undertakes. This week, owing to Mr. Steindorff's unremitting efforts to vary the old beaten path of grand opera, we are to have "Nabucco," one of Verdi's early efforts, in which Barbareschi is again the central figure. Her personality is naturally commanding. She will make an ideal king's daughter. Lia Politina Talassa and Dudo complete the principals of the cast.

MRS. A. WEDMORE JONES.

Whitney Tew's Career.

H. WHITNEY TEW, the basso, who for the past seven years has made his home in England, and is coming to this country in November next for a concert tour under the management of Henry Wolfsohn, is an American, being born in New York State thirty-one years ago. Before Mr. Tew made singing his profession he was a banker, and also devoted much of his time to the study of painting. His great love for music, however, led him to cultivate that art, and after several years of serious study here and abroad, London, Germany, Paris and Italy, Mr. Tew made his professional debut in a song recital at Queen's Hall, London, and immediately established himself as a singer of great ability and intelligence. Later he was heard in oratorio and opera in London and the provinces of England, Wales and Ireland. Mr. Tew is also a composer of some distinction, having set to music "The Three Musketeers," which met with emphatic success in England. In this work Mr. Tew sang the part of Cardinal Richelieu. His concert and operatic repertory is an extensive one, and his command of languages, German, French and Italian, is perfect. During his stay in this country, which is for the months of November and December only, Mr. Tew will be heard with most of the principal choral societies, including the famous Handel and Haydn Society of Boston, the St. Louis Choral Symphony Society, the Brooklyn Oratorio and the Washington Choral Society. He is also engaged to give song recitals in Brooklyn, with the Institute of Arts and Sciences; in New York, on November 11; Boston, November 14, and in Buffalo, Cleveland, Chicago, Montreal, Toronto and Western cities.

BROAD STREET CONSERVATORY.—The opening meeting of the Alpha Sigma, one of the fraternities of the Broad Street Conservatory, was held last Thursday evening at the Conservatory, 1329-21 South Broad street, Philadelphia. After a musical program the work for the coming season was outlined. This fraternity contributes much to the social life of the students of the Conservatory, many of whom come from far distant States.

ADELE MARGULIES AT CARNEGIE HALL.—Miss Adele Margulies will be found at her Carnegie Hall studio Tuesdays and Fridays, between 2 and 3 p. m. Since her return from Europe Miss Margulies has accomplished considerable in the way of getting her pupils back to their studies. The friends of this accomplished pianist are expecting her to give some public concerts during the season.



CINCINNATI, September 28, 1901.

THEODOR BOHLMANN, pianist, of the Cincinnati Conservatory of Music, enjoyed a glorious summer vacation, which was at the same time a honeymoon trip. It goes without the saying that his trip to Europe this time was the most interesting of the eleven round trips which he made to the Old World since he made America his permanent home eleven years ago. The young couple left New York on July 4 on the North German Lloyd steamer, Barbarossa, and returned on the same vessel, arriving in port on September 4. Mr. Bohlman, who has traveled a great deal, is authority for saying that the Barbarossa is the most quiet and comfortable steamer afloat and that it has the best chef and the most genial captain.

Captain F. Mentz in amiability of temperament can only be compared to the late Captain Von Gersel, the hero of the lamented Elbe. Mr. and Mrs. Bohlmann remained most of the time in Berlin, Mr. Bohlmann's former home, where they lived at his mother's flat, who was delighted to receive her new daughter. This happy family gathering was made still happier when Mr. Bohlmann's distinguished brother, Prof. Dr. Georg Bohlmann joined the circle in August. Dr. Georg Bohlmann is one of the faculty of Göttingen University, where he created a chair for the mathematical basis of life insurance, on which subject he delivers a course of lectures in the year, which are frequented by a large international public. He also spends all his vacations at his mother's house. Mr. and Mrs. Bohlmann visited Nuremberg, Bayreuth, Dresden and Hannover. In Bayreuth they saw "Parsifal," with Van Dyck in the title role, Frau Wittich as Kundry and Knuepfer as Gurnemanz. In Dresden they witnessed a performance of "Tristan and Isolde," with Teresa Malten as the incomparably beautiful Isolde. If anyone thinks that Wagner's music ruins voices, he should have heard Teresa Malten, who has sung it for the past thirty years and who still sings it gloriously. In Hannover Mr. and Mrs. Bohlmann visited an old schoolmate, Mr. Hardeland, and his family, who is now the distinguished pastor of Christ Church in that beautiful city. Mr. and Mrs. Bohlmann also called on the Van der Stucken family and by them were most cordially received.

Mr. and Mrs. Bohlmann have resumed their classes at the Conservatory and Mr. Bohlmann says he never had a larger class in September. His reputation as a teacher is spreading.

Among the many visitors at the Cincinnati office of THE MUSICAL COURIER during the past week was H. B. Turpin, of Dayton, Ohio, who achieved such widely acknowledged success as director of the Dayton Music Festival last year. Mr. Turpin spent a delightful vacation of three months at Gloucester, Mass. He resumes his large vocal class in the Gem City October 7, and he will divide his professional time between Dayton and Columbus. Mr. Turpin expects to give a choral concert or two during the season.

Information comes here that Dr. Ziegfeld, president of the Chicago Musical College, has secured a new acquisition in the person of Bernard Hemmersbach, who was formerly connected with the College of Music. Mr. Hemmersbach is a pianist born in Cologne, who for a long time made Paris his home. He studied in Cologne and won high honors at the Brussels Conservatory. He is a pupil of Massenet and Diener. His recitals in Paris were among the musical events of the gay Parisian capital last year.

H. G. Andrés left Cincinnati to-day on the Big Four to settle his professional life permanently in New York city. This morning after the service in the Mound Street Temple he was agreeably surprised by the congregation, which he served in the capacity of organist and choir-master for the past thirty-three years. That is an enviable record. He was presented with a magnificent loving cup of solid silver and on behalf of the board of trustees with a fat purse of money. Mr. Andrés is a pianist and organist of note. Not one in this city could play Beethoven as he—with so much fire and interpretative force. To French delicacy he adds all the robustness of the German school. Mr. Andrés leaves a void which it will be difficult to fill. But Cincinnati's loss will be New York's gain, where no doubt he will soon assert his right to take his place among the best and most representative of her musicians.

The musical features of the fall festival closing to-day are much to be commended as evidences of cultivating a higher and more æsthetic taste among the patrons of such events. Much credit is due for this to the management, especially to A. Eugene Hall, to whose energy it is mainly owing that the forces were so well brought together. But the newspapers expended, as usual, a great deal of "tommyrot" in the so-called criticisms of the performances. The fact is Cincinnati was never before so cold of intelligent criticism. It is either highly diluted milk of the "sloppy" kind, or else a nauseating attempt to say something when there is nothing to say. One of these writers is continuously laboring to be facetious, when the only ridiculous thing about it is that he or she does not know how very "funny" it is to strike continuously and never hit the nail on the head. An analysis of the Attic salt contained in the old classics might be of advantage. The other writer is a mere tyro, who evidently thinks it is necessary to analyze each musical phrase he uses before venturing to use it for the benefit of his readers. It looks as though he wrote his reviews with the aid of a musical dictionary. But really these writers are not to blame for the condition of things in the newspapers. It is not at all surprising to find a racehorse reporter detailed to write up a musical criticism. Everything goes on the American daily newspaper when it comes to musical criticism.

One of the best performances on the Music Hall organ during the festival was that by Mrs. Lillian Arkell-Rixford yesterday afternoon. It was a diversified program and well suited to the audience. Mrs. Rixford understands the art of registration well, and, while she is technically up to the demands of a difficult repertory, she always shows a high order of intelligence in her playing.

Adolph Stadermann, of the College of Music faculty, played the Music Hall organ on Monday afternoon. In a miscellaneous program he was heard to great advantage—especially in the Boellmann "Suite Gothique." His style is serious and musicianly. He is a close student and is acquiring breadth.

Emma Heckle has returned from a delightful vacation spent with her friends in the East. She has resumed her large vocal class at her studio in the Pike Building.

J. A. HOMAN.



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Boston Music Notes.



HOTEL BELLEVUE,
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Boston, September 28, 1901.

Mrs. L. P. Morrill resumed teaching at her studio in the Oxford to-day, coming over from New York last evening, and will be in this city every Saturday during the season, the remainder of her time being spent in New York. During the summer Mrs. Morrill had a successful class of pupils at New London, Conn.

Miss Priscilla White, who is at the head of the vocal department at Lasell Seminary, has already a class double the number of last season and the work has hardly yet begun. In addition to the two days each week that she has arranged to be at the seminary it is probable that part if not the whole of another day will be devoted to her work there. Miss White is receiving pupils at her studio in the Pierce Building and the season promises to be an unusually busy one.

Many musicians from this city attended the music festival at Worcester during the week, by far the larger number going up on Thursday afternoon for the first performance of Mr. Chadwick's "Judith." Norman McLeod was present on Wednesday afternoon when his pupil, Miss Adelaide Griggs, appeared.

J. Melville Horner, the well-known baritone and teacher of singing, has returned from a vacation spent in the Maine woods, where he was the guest of Mr. and Mrs. Frank Dexter. Mr. Horner has taken a studio in the Pierce Building for the season. The Haverhill Gazette of recent date speaks in high terms of Mr. Horner's singing at a recital in that city.

Joseph Goodreault, a pupil of Madame Sargent-Goodelle, of Boston, who has been successfully singing in concert and opera in New York and the South the past season, sails the last of October for Milan, Italy, where he will continue his studies with the celebrated maestro Belasco.

Evelyn A. Fletcher-Copp has just closed the work of a large normal class and is now in New York for a few weeks, arranging the work of the Fletcher Music Method for the coming season in that city.

Dr. H. J. Stewart, organist and director of the choir of Trinity Church, is now fairly settled in his studio at Steinert Building, where he receives pupils in singing and interpretation of vocal music.

The first recital of the season by the Faelten Pianoforte School took place in Huntington Chambers Hall Tuesday evening, the occasion being the opening of the new hall as well. A large audience, including many friends of the school, was present, and listened with evident satisfaction to the program, which consisted of classical and modern music. The students who took part were Miss Ethel May Colgate, Paris, Tex.; Miss Caroline Cunningham, Cambridge; Miss Minna Gallagher, Malden; Miss Helen L. Masten, Roxbury; Miss Alice E. Parker, Boston; Miss Sarah McKeen Williams, Peacham, Vt.; Mr. Harry L. Buitekan, Boston, and Frank E. Heald, Brookline. Carl Faelten, Forrest J. Cressman and Bertram C. Henry, members of the faculty, also appeared. Upon a general invitation of the director, Carl Faelten, many of those present made a tour of inspection after the recital, visiting the new Faelten Hall and the teaching rooms, where Mr. and Mrs. Faelten, with members of the faculty, held an informal reception. Expressions of gratification were heard on every hand at the school's enviable accommodations and many congratulations and good wishes for a most successful season were forthcoming.

The Fadettes Woman's Orchestra, Mrs. Caroline B. Nichols, conductor, start out October 14 on their fourth annual tour of the United States and Canada. They open in Yarmouth, N. S., playing two weeks in the "Land of Evangeline"; then into Canada, later returning to the States. The orchestra numbers twenty players, most of whom have been members of the organization since its inception. Mary Reuck Wilczek, of New York, will be the violin soloist and concert mistress, and Miss Milfred Rogers, mezzo-soprano, of Portland, Me., is the vocalist chosen to assist the orchestra. Miss Rogers possesses a fine voice of great power and beauty; she sang the leading roles with the Bostonians last season. Her selections for this tour include "Carmena," by H. Lane Wilson; "My Love Is Come," Marzials; "Girls of Seville," Denza; Lullaby from "Jocelyn," Godard; "Parlate d'Amor," from "Faust"; Irish Folk-song, A. Foote; "My Heart at Thy Sweet Voice," from "Samson and Delila," Saint-Saëns.

Miss Enneking and Miss Townsend, who have a studio at Huntington Chambers, announce a musical kindergarten for young pupils.

The first evening of the faculty course at the New England Conservatory of Music occurs next Wednesday at Sleeper Hall, when there will be a piano recital by George Proctor.

Miss Mary Monaghan, who is to sing the soprano part in the "Hymn of Praise" at the Maine Music Festival, is the young lady who made a remarkable and lasting success at the festival two years ago. Since that time she has been ill and only recently recovered her health sufficiently to resume her singing. Her voice is a pure soprano of the finest quality, under perfect control and of very extended range. She is to sing as a solo number the aria from David's "Pearl of Brazil."

H. Carleton Slack, with whom she is studying, predicts a splendid future for her. She is now considering an offer of a lucrative church position in New York.

and resume her position as leader of the quartet at the North Church, Salem.

Carl Armbruster and Miss Pauline Cramer will arrive in this country about the middle of October. Mr. Armbruster will give a series of ten lectures on the life and works of Wagner at Chickering Hall on Monday and Thursday evenings, commencing October 31. These will be the only lectures given by Mr. Armbruster on the works of Wagner in Boston this season.

Boston Singing Club is the name chosen for the new musical organization recently formed by members of the choruses conducted by H. G. Tucker the past two seasons. The club will be directed by Mr. Tucker. The following named officers have been elected: Conductor, H. G. Tucker; secretary, Charles Delmont; treasurer, Charles A. Call; librarian, George Turner Phelps; directors, David E. Dow, M. J. Fenton, E. N. Goldrick, John Medway, H. M. McDough, Charles P. Trickey, George H. Weale. The offices of president and vice-president will remain vacant for the present. The work laid out for the season has been selected from Mendelssohn, Tchaikowsky, Palestrina, Parker, Gallus—and the Mozart Requiem will be sung. The chorus numbers ninety voices, and two concerts will be given at Chickering Hall on January 22 and April 2.

Chambord Giguere, of Woonsocket, R. I., who studied in this city at the New England Conservatory of Music, and also with Joseph Emile Daudelin, has taken the first prize with distinction at the Brussels (Belgium) Conservatory of Music.

Mrs. ROBINSON-DUFF SAILS OCTOBER 8.—When Mrs. Sara Robinson-Duff returns to Europe on October 8 she will take with her a number of pupils, who will continue their studies with her in Paris. All of these young women have excellent voices said Mrs. Duff, and she added there would be no use going unless their voices were fine. During her stay here in New York Mrs. Duff has been more than busy conducting daily voice trials at her apartments at the Burlington, 10 West Thirtieth street.

MARGARET GOETZ.—Miss Margaret Goetz has returned to the city after a restful summer in the Berkshire Hills, and can be found in her new residence studio, 206 West Eighty-sixth street. She will fill a number of concert engagements this season and accept a limited number of pupils as usual.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, September 26, 1901.

A NOTABLE recital, which Charles R. Baker announces as the inaugural event of the Chicago concert season, will be given on October 8 by William H. Sherwood in the beautified and enlarged University Hall, Fine Arts Building.

It is appropriate that this eminent pianist, whose triumphs at the Pan-American Exposition have recently been added to his many laurels, should be chosen for this auspicious occasion; while the fact that Mr. Sherwood has not of late been heard at a public recital in this city offers the irresistible charm of novelty.

And the all-absorbing question now is: What will he play? Will he let the people marvel at his versatility by interpreting Bach, Beethoven, Chopin, Schumann and half a dozen other composers.

One thing is certain: The American composer will not be forgotten, for Mr. Sherwood is his friend.

When the "King Dodo" performances reach their conclusion at the Studebaker Hall, Fine Arts Building, on Saturday, October 5, the production may honorably claim the distinction of having run for twenty consecutive weeks. Upon a record so remarkably successful Louis Francis Brown, manager of Studebaker Hall, and Messrs. Pixley and Luders, composer and librettist, are to be congratulated. The "King Dodo" songs and choruses have become very popular in Chicago.

Emil Liebling announces that his class recitals will be held at Kimball Rehearsal Hall on Saturday afternoons, September 28, October 19, November 16, December 14, January 18, February 15, March 15, April 12, May 24 and June 21. The first program will include sonatas by Scarlatti, Weber, Beethoven and Schumann.

Electa Gifford, the soprano, whose operatic triumphs have frequently been recorded in THE MUSICAL COURIER,

arrives here from New York this week to confer with her concert manager, Charles R. Baker, and also to fill a number of Western engagements.

Miss Gertrude Gane, a talented pianist, who for several years took lessons from Miss Mary Wood Chase, and later went to Berlin, where she studied with Barth, has returned to Chicago. The fact that she will continue to work under the guidance of the gifted American concert pianist, who was her former instructor, forcibly illustrates the loyalty of Miss Chase's pupils, and the high esteem in which she is held by them.

Pupils of William A. Willett, one of the Chicago Auditorium Conservatory's well-known vocal instructors, are meeting with gratifying success. A soprano, Miss Elizabeth Edwards, has been appointed soloist at La Salle Avenue Baptist Church, in this city, while Miss Bertha Williams, another talented musician, is now director of the Taber (La.) College's department of singing.

The American Violin School will give a faculty and advanced students' recitals in Kimball Hall on Saturday, October 5, at 3:30 p. m., Mrs. Viola Frost Mixer, Miss Maude Wilson and Cyril Graham assisting. Violinists will include Joseph Vilim, W. H. Bond and Miss Winifred Townsend.

The Hamlin Company, of which Louis Evans is now president, announces that Theodore Spiering, the violinist, is under its exclusive concert direction. Anton Witek has informed the Hamlin Company of his decision not to visit America this season.

Frederick Warren, baritone of the Chicago Auditorium Conservatory, is arranging a series of Tuesday afternoon recitals to be given in his attractive studio. At the first of these events, on October 8, the program will consist of songs by Edward German, Edward MacDowell, Gounod,

Dvorák, Foote, Tschaiowsky, Korby, Grieg, Chadwick, Lang, Allitsen, Lohr and André Messager.

September 26, 1901.

Since University Hall, Fine Arts Building, is now enlarged to such an extent that it is capable of accommodating practically all of the entertainments which heretofore have been held in Central Music Hall, the former henceforth will appropriately be known as the Music Hall, Fine Arts Building. In addition to the Sherwood opening event, Louis Francis Brown announces the following list of attractions, several of which have previously been mentioned in these columns: Fritz Kreisler, Charles Gregorowitch, Josef Hofmann, Madame Schumann-Heink, Plunket Greene, Max Heinrich, the Spiering Quartet, George Grossmith, Paul Blouet (Max O'Rell), Mme. Sarah Grand, Sir Robert Ball, the Cushing lectures, the Cornell Glee Club, the Chicago Orchestra program study classes, under the direction of Miss Anne Shaw Faulkner, and the Summy Ballad Concerts, while the Amateur Musical Club and the Woman's Club will use the Music Hall for their larger recitals and meetings.

THE AUDITORIUM'S CONSERVATORY FACULTY.

The Chicago Auditorium Conservatory's new and interesting calendar, published under the capable direction of Roy Arthur Hunt, manager, shows that the representative faculty includes the following names:

Frederic Grant Gleason, director.

Piano—Robert Stevens, director; Fay Hill, Guy Bevier Williams, Clara Cermak, Fredrik Nelson, Carl Everett Woodruff, Adele Wooster and Lillian Sargent.

Vocal—Herman L. Walker, Beatrix M. Peixotto, William A. Willett, Frederick Warren, Mrs. Oolita Zimmerman, Elisabeth Korner, Mme. De Norville and Mrs. Robert Clark.

Organ—Wilhelm Middelshulte and Walter Keller.

Harmony, Counterpoint, Composition and Orchestration—Frederic Grant Gleason and Walter Keller.

Violin—Leopold Kramer, Errico Sansone, Charles Quinn, Francesco Zito, Joseph Vilim, Adolph Loeb, Edna Crum and Philip A. Laffney.

Violoncello—Carl Klammerstein.

Double Bass—F. T. Edmunds.

Harp—Della Crysdale.

Flute—Wm. Z. Cole.

Oboe—J. Bareither.

Clarinet—Wm. Z. Cole.

Bassoon—F. Frenschild.

Cornet—John Quinn.

Horn—August Mueller.

Trombone—D. Stoelting.

Mandolin, Guitar and Banjo—Henry F. Meyers.

Children's Music—Adele Wooster.

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School of Opera—J. Allen Preisch, director; Herman L. Walker, Mme. De Norville and Beatrix Peixotto.

THE HAMLIN COMPANY'S YEAR BOOK.

At its offices in Kimball Hall the Hamlin Company is now busily engaged preparing for this season's musical campaign. The attractively illustrated year book, issued

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161 Concerts
Last Season.

this week, announces the installment of Louis Evans as president, and opens with this interesting paragraph:

"We take pleasure in presenting to the public this select list of high-class artists, which represents the finest talent to be obtained. Our policy for the coming season will be to carry but a few artists upon our list, but these few to be unexcelled, and as Chicago is the chief centre of the Middle States, we are in a position to furnish their services at the best possible terms. We are also continually in touch with all leading musicians throughout the country, and are prepared to negotiate for their services, upon request. We trust that the past high standard upon which our business has been conducted will commend us to the musical public generally, whose continued patronage is solicited."

In a recent interview with the writer, John J. Hattstaedt, director of the American Conservatory, gave a vivid account of his trip to Europe this summer. Switzerland, Holland, London and Paris were visited. Mr. Hattstaedt was much impressed with the beauties of The Hague, where he was entertained by the father of Jan Van Oordt, the violinist. In London he heard some good music, including a concert at Crystal Palace, but in Germany it was quiet, owing to the death of the Empress.

The desk which the director found on his return was a pleasant surprise and a formidable assurance of the high esteem in which he is held by his faculty. During his absence Karleton Hackett looked after the interests of the conservatory, which is in a prosperous condition.

The American Conservatory makes the following announcement: "Believing that there is a strong demand for singers who are thoroughly conversant with current church music and choir singing, the American Conservatory has organized a department for practical choir training under the capable management of Cyril Graham, an experienced choir master."

Allen Spencer will give a recital on Thursday evening, October 17, at Kimball Hall. He will be assisted by Miss Elaine De Sellem, contralto.

Miss Clara Hener, a talented pupil of Madame Ragna Linne, of the American Conservatory, has accepted a position as vocal instructor at Christian College, Columbus, Mo.

Miss Florence Roberts, a young but capable pianist, who formerly was a pupil of John J. Hattstaedt, director of the American conservatory, has been engaged as teacher of piano playing at Harlin College, Mexico, Mo.

Mabelle Crawford, contralto, has been selected as the artist to assist Mr. Sherwood at his recital in this city on October 8.

Electa Gifford, soprano, and Clara Murray, harpist, will take part in a concert to be given under the auspices of

the St. Cecilia Club, in the opera house, Flint, Mich., on a February date to be announced later.

Charles W. Cark's new circular is in much demand at the Hamlin Company's headquarters, for it contains an excellent picture of the well-known basso.

Mrs. Sue Harrington Furbeck, contralto, will sing at the Aurora (Ill.) Orchestra's first concert on December 4.

The favor in which Holmes Cowper, the tenor, is held locally, is evidenced by the fact that his services have been secured for private events in this city on October 3, December 29, March 30 and February 27.

A visitor at THE MUSICAL COURIER's Chicago office this week was George Arthur Daniells, a member of the well-known Emanuel Presbyterian Church Choir, in Milwaukee,

Herman Diestel, 'cellist of the Spiering Quartet, has returned from a hunting expedition, and has resumed teaching at the Spiering Violin School, in the Fine Arts Building.

The Chicago Musical College states that Herman Devries' engagements with the Castle Square Opera Company are so arranged that they will not interfere with his duties as a teacher.

Mr. Gauthier, of the Chicago Musical College, visited Paris this summer, as did several other prominent members of the faculty. Concerts, lectures and recitals will begin at the college in October.

The Chicago Musical College Quartet, comprising Madame Clary Ganz, Mabel Shorey, Herman Devries and Charles Gauthier, contributed valuable assistance at memorial services held here in honor of the late President. At the Marquette Club's great meeting in the Auditorium Clarence Dickinson played Chopin's "Funeral March."

In the death of Miss Maude Jennings, whose funeral was held last Sunday, Chicago loses one of its gifted young concert pianists. A pupil of Mark Skinner Lansing and later of Emil Liebling, she enjoyed a large teaching clientele, and for years was a prominent member of the Amateur Musical Club.

CHARLES R. BAKER'S SUCCESS.

When a new enterprise is undertaken the question invariably arises: Will it succeed?

Every week THE MUSICAL COURIER receives news of important dates which Mr. Baker has secured for his artists.

One of the most successful singers under Mr. Baker's direction this season is Glenn Hall, whose many engage-

ments are forcibly illustrating the tenor's exceptional popularity.

Unique offers are received by Chicago managers occasionally. This week an Ohio lady writes to Mr. Baker stating that if Mr. Sherwood will go to her town and play they will give the pianist room and board and a handsome fee of \$25.

THE MUSICAL COURIER learns from an official source that a statement circulated elsewhere to the effect that a well-known Chicago tenor has been engaged to fill Edward Lloyd's place at the Apollo Club's concert is erroneous. However, it is to be hoped that future developments may render the announcement simply premature.

Mrs. Theodore Wocester, the talented and accomplished pianist, will give a recital at the New England Church, Aurora, Ill., on November 2, at 2:30 p. m. The program will be long and exacting, having been so arranged for the benefit of many music students who will attend the event. Mrs. Wocester's repertory is of rare interest, embracing as it does compositions by Liadoff, Balakireff, Brahms, Schubert, Henselt, Heymann, Jensen, Tschai-kowsky, Glazounow, Tausig and many others. She will play frequently in public this season, making a specialty of school and club appearances.

On December 17 Charlotte Maconda, the eminent soprano, will be heard in this city.

And when are two of this season's distinguished visitors from London, England, to be heard here? Mr. Charlton and Mr. Wolfsohn, is Chicago to be denied the privilege of passing judgment upon Gregory Hast and Whitney Tew?

The art and music student element seems to be growing larger and more influential in Chicago, and this is not surprising, for in many respects the advantages which this city offers equal, if they do not surpass, the opportunities which New York or Boston afford.

Southerners who contemplate coming North to study look to the West as well as the East!

There are great artists here. Remember that in this city Amy Fay's "Bernhardt of the Piano," the famous Fannie Bloomfield Zeisler, has chosen to make her home.

ADELE LEWING'S COMPOSITIONS.—Benjamin Havens, of Tarboro, N. C., played Adele Lewing's Canzonetta and Gruss for piano at the summer school of music in Brookfield Centre, Conn., and they met with special favor, so he was obliged to repeat them at another concert.

AMY ROBIE.—Amy Robie, violinist, will return to New York October 8, and at once resume work at her studio, 184 West Eighty-second street. Her vacation has been spent in the Berkshire Hills, where she has had her share of engagements in concerts and recitals.

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THE BERTHOLDY,
128 MARYLAND AVENUE, S. W.,
WASHINGTON, September 27, 1901.

AT the opening of the musical season many of the younger musicians are to be seen and heard vehemently seeking concert engagements. It has been my privilege to talk with a number of these and to make some attempt to put them on the right track. My endeavors in this direction are often unsuccessful, owing to a misunderstanding by the parties in question of conditions in Washington. In Washington an "esprit de corps" is lacking, and this is not in any degree the fault of any one person or set of people. It is rather the result of the general absence of factories and other large business houses from the city.

When the large business centres of the country are aroused to great activity by the advance of cold weather, or by general prosperity, Washington gets only a little wave from the swell. The business in this city is then increased to some extent, but this increase is very small in comparison with the increase observable in other cities not suffering from the causes which afflict Washington. In other cities teachers fill up their music classes in September. Here many do not get fairly to work before December. Concerts in other cities are well started in October. Here they do not seem to get fairly under way before December or January.

In spite of these very obvious facts, musicians will continue in a vain endeavor to eke out a living in local concertizing. This is simply an impossibility. It is impossible for the best musicians in town to earn a living by giving concerts in Washington. No matter how many years they have lived here, or what a large following they have, it cannot be done. There is therefore only one thing to be done by a Washington musician who desires to gain a livelihood through concert engagements, and that is to build up an outside patronage. Instead of looking for engagements in Washington, he must look for engagements in Washington, Richmond, Baltimore, Philadelphia and many other places.

Lotta Mills, Maud Powell and other musicians living in Washington climbed up the ladder of their profession in this way. If Maud Powell had been as short-sighted as many of our musicians are she would still be a local celebrity, and New York, Paris and London would never have heard of her. Instead of putting all of one's energy into the useless task of attempting the impossible, why not devote some of that energy to a future possibility? Instead of wasting all the year trying to get engagements in Washington, why not spend a little time, energy and money in getting outside engagements in the future? It is not necessary to move out of Washington. Every bit of this can be done here. The artist may not succeed at once, but in a few years the success will be sure to come.

The possibilities for a good Washington singer or player

to achieve a national reputation are very large. Just as New York is the Mecca to which Washington looks for its concert soloists, so Washington is a sort of Mecca to the South. Daughters are sent to Washington from homes throughout the South to complete their education. Why, then, should not the South look to Washington for its soloists? Why should not the musical clubs and societies of the South consider Washington as the headquarters for vocalists, violinists and other solo artists for their concerts?

I will answer that question. It is because of the wretched and narrow-minded business management of most of our local musicians. They will not take the slightest trouble or spend the least amount of money in advertising themselves or pushing their claims to notice outside of their own little town. They know that they can't earn enough here by singing and playing in public to support a cat—even a poorly dressed one—but they are content to accept the situation as they find it and do nothing.

The idea of making a Southern tour is one which should appeal to the first-rate artist, after the splendid success made by Anton Kaspar last spring. The people of the South have a fine appreciation of good music and are warm in their expressions of approval. Any first-rate artist who is properly managed can be sure of a cordial welcome from a Southern audience.

This same principle of "outside engagements" can also be applied to the teaching profession of Washington. If you are teaching here for \$3 an hour, why not make a little trip out of town two days a week and charge \$4 or \$5? If you set your own value at \$3, surely no one will think you are worth any more than that, and New York teachers who may not be any better, but who charge more, will be considered by your pupils as being superior to yourself. If you have no outside clientele, just do a little advertising this year and next in the right way and see if results do not come after that.

Now the composers of Washington are really in hard luck, for the publishing houses here do not believe in advertising their goods outside of the city, and so depend on the lamentably small local patronage to sell their article. Consequently the sales of a Washington composer's music in New York, Chicago and other cities is very limited. That is why a Washington man finds it so hard to build up the reputation necessary to make people buy his songs. This does not apply of course in the case of Dr. Bischoff and a few other composers when they have their compositions published by well-known music publishers, but the publication of a piece by a local house that spends no money on outside advertising is a fatal element in its success.

Nearly all of our musical folk have returned to town now, and are preparing for their winter's work. Among the singing teachers, Mme. Holberg, Mrs. Benson, Mr. McFall, Mrs. Hormess, Mr. Freeman, Mrs. Oldberg, Mrs. Daly, Mr. Simon, Mrs. Mills, Dr. Bischoff, Dr. Kimball, Miss Wilson, Mr. Heimendahl and Mr. Lawrence have opened their studios. Mrs. Benson having left the Sanders & Stayman studio, and having found new quarters on G street. Miss Amy Law, a pupil of Albert Gérard-Thiers, announces that she has opened a vocal studio on G street. Those among the pianists who have changed studios are Arthur Mayo, Mary Kimball, John Theophil, Frank Gebest. Mrs. Frank Byram and Mrs. Routt-Johnson are also at work, as are also Mr. and Mrs. Lent, Sol Minster, Herman Rakemann, Wenceslao Villalpando, and many others, too numerous to mention. A large number of Washington musicians spent the summer or a part of it at Bar Harbor, Me., while another contingent, including Mr. and Mrs. Lent, summered in the Alleghenies. Mr. and Mrs. McFall were at Asbury Park, and Henry Xander was in California, while Anton Kaspar and Mrs. Kaspar were in Europe, the

former studying in Paris. Miss Benson and Miss Cryder both spent some time in New York, the former devoting her attention to opera.

The ever-popular Mrs. Brooks, of the Washington Capital, has made herself famous by her designation of the palpitating sounds made by many of our sopranos as "pal-sied tones." Mrs. Brooks is a singer herself and will be heard in Washington this season.

BERENICE THOMPSON.

STELLA HADDEN ALEXANDER HAS RETURNED.—Mrs. Stella Hadden Alexander has returned to town from her trip into the country and sojourn by the seashore. The Powers-Alexander studios, to be jointly conducted at Carnegie Hall by Mrs. Alexander and Francis Fischer Powers, opened yesterday, and a busy winter may be predicted for these musicians and their associates.

At Lebanon, Pa., Mrs. Alexander gave a piano recital on September 12, which proved a real artistic event in that vicinity. Following are extracts from the Lebanon newspapers about her playing:

It may be said without fear of contradiction that Mrs. Stella Hadden Alexander's piano recital given Friday evening in Sons of America Hall, under the auspices of the ladies' auxiliary of the Y. M. C. A., was the finest ever heard here. That the audience, among whom were most of Lebanon's best musical talent, thoroughly recognized Mrs. Alexander's great ability and appreciated the excellence of the program was fully attested by the encores given her. Although this is only her fourth season, nevertheless she is considered one of the best pianists before the public to-day. Her program contained MacDowell's "Sonata Tragica," "March Wind" and Polonaise in E minor, and selections from Bach, Schumann, Chopin, Liszt, Raff, Templeton Strong and Moszkowski, and in its rendition she showed brilliant technique, admirable phrasing and musical intelligence. Mrs. Alexander is a pleasing speaker, and her introductory remarks were well received. An additional charm is a commanding and graceful figure.—Lebanon News.

Music hath charms when rendered by an artist, and it is needless to say that Mrs. Alexander held her audience enraptured all the way through her rendition.

She announced before she began that it might be appropriate to play a few national airs at the outset, under the present conditions of the country, but that she preferred to reproduce the themes of the eminent patriotic music writer, MacDowell. As will be noticed by the program, three of the opening pieces were by this composer.

Mrs. Alexander has wonderful talent and memory. She played every selection of the entire program without a written note before her!

The "March Wind," op. 46, No. 10, was a realistic musical demonstration. All of the numbers were decidedly interesting, especially to the musically inclined.

"The Elf" and "Music Box" were exceptionally pretty and catchy bits, the latter taking the ear of the audience so that a perfect quiet prevailed, and each faint note was heard in the farthest corner of the large hall.

The applause at the finish of each number was almost incessant.

In Mrs. Hadden Alexander Lebanon music lovers and critics had before them a performer of rare merit, and they may congratulate themselves upon having been able to have her here for an evening. She makes a piano talk.

Mrs. Alexander's personality is charming and the manner in which she entertains an audience is delightful.—Lebanon Evening Reporter, September 21, 1901.

EXAMINATIONS FOR ENTRANCE TO THE NATIONAL CONSERVATORY ORCHESTRA.—The entrance examinations to the orchestral classes at the National Conservatory will be held to-morrow (Thursday) afternoon from 2 until 3 p. m. The orchestra will be, as formerly, under the direction of Leo Schulz. The instructors of the various orchestral instruments are the best to be had, the teacher not only giving lessons, but playing beside the pupil in the rehearsals and concerts. The fourth series of public concerts will take place during the season (dates will be given out later) at the Madison Square Garden Concert Hall. The soloists will be the advanced pupils of the National Conservatory.

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MUSIC IN

BROOKLYN.

WITH the United Singers of Brooklyn to provide the musical program, "German Day," at Prospect Park attracted a great assembly of people last Sunday afternoon to Brooklyn's beautiful recreation park. It is never safe to guess at numbers, but it was estimated that 10,000 attended the concert while the park at other points was also crowded with people attracted by the ceremonies. Arthur Claassen, the conductor of the United Singers, directed the musical program. The busts of Mozart and Beethoven, which the Brooklyn singers won at the Saengerfests held in New York in 1894 and in Philadelphia in 1897, were decorated with wreaths. At the ceremonies addresses were made by August Tiemann, president of the United Singers, and George V. Brower, commissioner of the Brooklyn Parks. As a tribute to the memory of the late President McKinley, the orchestra played at the opening of the concert program the dead march from "Saul" and the singers as a memorial sang "Stumm schläft der Sänger," by Silcher. The other choral numbers included "Das ist der Tag des Herrn," by Kreutzer; "By Lietchen Zu Haus," Pfeil; "Robin Adair," arranged by Dudley Buck, and Arthur Claassen's song with orchestral accompaniment, "Deutscher Sang und Deutsches Wort." At the close of the concert all united in singing "Nearer, My God, to Thee," the late President McKinley's favorite hymn. Shannon's Twenty-third Regiment Band assisted at the ceremonies.

The Brooklyn Liederkrantz will hold an election for officers on Sunday, October 13.

Mrs. Arthur Claassen and her children sailed on the Barbarossa from Bremen last Saturday. They have been in Germany since the spring. Mr. Claassen, who joined his family abroad in July, returned to Brooklyn three weeks ago.

The Arion Singing Society will perform Strauss' "Fledermaus" at the clubhouse on October 20, and later will repeat the performance in public for the benefit of charity.

The Temple Choir, organized seven years ago by E. M. Bowman, is rehearsing some of the music to be sung on Founder's Night, November 7. Next week THE MUSICAL COURIER will announce other concerts and musical even-

ings to be undertaken this season by the members of the Temple Choir and their faithful and accomplished leader, Mr. Bowman.

PLATON BROUNOFF.—A glance at the unique circular just issued by Mr. Brounoff shows the varied attainments of the man. He is conductor of the Russian Imperial Orchestra (which may number from fifteen to fifty men, as desired) and of the Russian Capella, which consists of from four to sixty singers in national peasant costume. He will also continue his original lecture-recitals on "Russian Life and Music," also orchestral concerts and music festivals of classical, modern and popular compositions of all nations, given by Mr. Brounoff and the Russian Imperial Orchestra in national costume, assisted by two soloists (vocal and instrumental). During last season Mr. Brounoff had some prominent engagements as lecturer, as follows: Harvard Club, Roselle, N. J.; New York State Music Teachers' Convention, Saratoga, N. Y.; Educational Alliance, New York; Board of Education (two lectures), New York; "Old First" Presbyterian Church (two lectures), New York; Philharmonic Club, Washington, D. C.; Women's Philharmonic Society, Carnegie Hall, New York; Musical Culture Club, Hornellsville, N. Y.; Englewood Girls' School, New Milford, Conn.; Montclair Club, Montclair, N. J.; Educational Alliance, New York; Recreation Rooms Settlement, and at private residences. He has been re-engaged by the Englewood Girls' School, New Milford, Conn., and other engagements are pending.

HANCHETT.—Dr. Henry G. Hanchett has already made engagements for the coming season that will insure him a time of great activity. He has been engaged for sixteen lecture-recitals before the Brooklyn Institute, and his tour in January and February will be the most extensive he has yet undertaken, as it will include a number of points in Texas, a State which he has never visited, but from which he has had many pupils in attendance upon his summer school of musical art in Montague, Tenn. The coming series of recitals before the Brooklyn Institute will bring his total number of appearances before that body up to more than 100 during seven consecutive years. A stronger commendation of Dr. Hanchett's work could hardly be written, for the Brooklyn Institute is accustomed to have the best of music—choral, orchestral, chamber and solo—in concerts and as illustrations of lectures, and it has a large number of concerts every season. Dr. Hanchett's audiences at his Institute recitals are constantly growing as the special excellence both of his playing and of his verbal interpretations of musical philosophy become better known. The interest in the coming courses will be greatly augmented by the assistance at some of the concerts of the Maxwell Orchestra of about twenty-five musicians, under Dr. Hanchett's direction.

SARA ANDERSON ENGAGED.—The Philharmonic Club, of Minneapolis, Minn., will present a miscellaneous program early in February, 1902. Sara Anderson, soprano, has been engaged as soloist.

Obituary.

Mrs. HOWARD BROCKWAY.

THE many friends and colleagues of Howard Brockway, the pianist and composer, deeply sympathize with him in his sad bereavement over the death of his wife, Annabel Boise Brockway. While returning to the city from the country last Thursday Mrs. Brockway jumped from the rear platform of an express train of the Delaware and Lackawanna Railroad near Congers, N. Y. Reports all state that she was instantly killed. On the train with Mrs. Brockway at the time were her mother-in-law, Mrs. Clara Brockway; her little daughter Sylvia and her sister, Miss Catherine Boise. Before entering the tunnel near Congers Mrs. Brockway had changed her seat, and when the train again pulled out into the daylight Mrs. Brockway's relatives missed her, and in the search they were horrified in learning of her terrible act. Mrs. Brockway had been in ill-health. She suffered at times from mental depression and melancholia. The body was brought to the city on Thursday night and taken to Mr. Brockway's home, 317 West Ninety-second street. Mrs. Brockway was an accomplished musician. Her father, Otis Boise, formerly professor of harmony at the Royal Conservatory of Music at Berlin, is now a member of the faculty of Peabody Institute, Baltimore. Mrs. Brockway was married to Mr. Brockway six years ago. She was thirty years old.

Mrs. EMIL GRAMM.

Mrs. Marie Schelle Gramm, wife of Emil Gramm, a leading viola player of this city, died last Saturday at her home, 1771 Madison avenue. She had been critically ill, and her death resulted from a complication of diseases. Mrs. Gramm was in former years a favorite concert singer. In society and in her home life she was a woman greatly admired for her beauty and rare womanly charm. She was born in Buffalo forty-three years ago. Her musical studies began at her home, and later she went to Germany, where she remained a number of years studying with prominent masters. She returned to the United States in 1881 and devoted herself to concert and church singing. She was a soprano, and for many years sang in the choir of St. Thomas Protestant Episcopal Church, corner Fifth avenue and Fifty-third street. The funeral services were held from this church last Monday morning. The interment was private. Mrs. Gramm is survived by her husband and two children. Her youngest is a gifted musician, playing the violin with skill and understanding.

A SAAR CIRCULAR.—Louis V. Saar has issued an artistic circular. The front page contains a beautiful steel engraving of the composer reproduced from a painting, while the body of the circular contains criticisms taken from leading newspapers in Europe and America.

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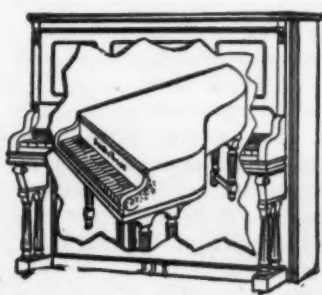
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GABRILOWITSCH, the piano virtuoso, has secured a highly satisfactory and remunerative contract for Russia the coming season, and will not play in the United States until the season 1902-3. His success in this country has advanced his European interests materially.

ONE of the most exasperating things at the Pan-American are the voices of the people from Western New York and the Middle West. A hard, acid treble greets one at every turn, and the voices of the men from these sections are not much more agreeable. How soothing to the ears in all this babel is the occasional refined conversation from the well-bred resident of New York city or Boston, or the mellifluous address of the native from Maryland or Virginia. The United States is a rich country, and it is fondly to be hoped that every mother's daughter and father's son will in the course of time be rich enough to afford several years' study in voice culture. It will take years to reform this national defect.

OCTOBER, the month of the opal and autumnal reorganization in domestic, commercial and civic life, is the month of the year loved by the philosopher, and generally a favorite with the artist. It is possible in this climate to do all things in this glorious autumn month.

MUSICIANS BORN IN OCTOBER. Both indoors and outdoors life is enjoyable. The country is beautiful and invigorating, and the town is a beehive of activity, and health-giving, too. Everyone but the professional idlers gets into harness for the year's work in these days of early sunsets and long evenings. Publishing as we have during the months of this year a list of famous and prominent musicians, we refer in this instalment to the names of composers, instrumentalists and singers born in the month of October. As in our previous articles, the astrological significance of the more conspicuous men will be briefly considered. In some of our earlier editorials we made disavowals of astrology as an exact and accepted science, but honest astrologers will not take offense at sincere agnosticism, for do not thousands stand in the same attitude toward religion, and, most remarkable of all, toward the medical science? There is always a chance of the man on the fence leaping over on one side or the other. As a study astrology is intensely interesting, and those who have studied it longest are the last to be discouraged by ridicule and skepticism. A man who has opinions and sticks to them is the man most likely to cement his ties of friendship, and a man with a brood of strong friends cannot be injured by his enemies.

The zodiacal sign Libra prevails when October begins, and, indeed, has prevailed since on or about September 22. Those born from October 1 to October 22 are fully in the sign Libra, which translated into plain English means the scales. Libra is the second sign in the Air Triplexity, and generally a superior nature is attributed to the Libra man or woman. Inspiration is one of the strong endowments of the Libra person. This does not imply, however, that every Libra man is inspired. Heredity, environment and, as the astrologers claim, position of the planets at the hour of birth are all factors to be considered in writing a horoscope.

Giuseppe Verdi, born at Roncole, Italy, October 9 (some have October 10), 1813, is the greatest musical genius born in October under the sign Libra. Franz Liszt was born October 22, a date in the astrological divisions where Libra ends and Scorpio begins. Verdi died January 27 last, mourned by the whole musical world, the grand old man in music. Other musicians and com-

posers born in October under the sway of Libra who have fame to their credit include:

October 3 (1828), Waldemar Bargiel, died February 24, 1897; October 6 (1820), Jenny Lind, died November 2, 1887; October 7 (1821), Friedrich Kiel, died September 14, 1885; October 8 (1585), Heinrich Schütz, died November 6, 1672; October 9 (1835), Charles Camille Saint-Saëns, still living; October 10 (1863), Alexander Siloti, still living; October 11 (1835), Theodore Thomas, still very much alive; October 12 (1835), Arthur Nikisch, still very much alive (it will be observed that Saint-Saëns, Thomas and Nikisch were born in the same year—1835); October 13 (1792), Moritz Hauptmann, died January 3, 1868; October 15 (1818), Alexander Dreyschok, died April 1, 1869; October 18 (1706), Baldassarre Galuppi, died January 3, 1784; October 21 (1822), John Sims Reeves, still in the land of the living.

Franz Liszt, born at Raiding, October 22, 1811, and died at Bayreuth, July 31, 1886, is the greatest musician born in October in the sign Scorpio, middle sign of the Water Triplexity. The other musicians who became famous or prominent, born in October under Scorpio, are as follows:

October 23 (1803), Gustav Albert Lortzing, died January 21, 1851; October 24 (1811), Ferdinand von Hiller, died May 10, 1885; October 25 (1838), Georges Bizet, died June 3, 1875; October 25 (1825), Johann Strauss, Jr., the "waltz king," died June 3, 1899 (it will be observed that Bizet and Strauss were born on the same day of the month, and both died in the month of June); October 27 (1782), Niccolò Paganini, died May 27, 1840.

Certain traits and tendencies have been ascribed to persons born in each sign, and while it is admitted that the description may fail to satisfactorily fit the individual, the astrologers declare that the domains are unfailing. There are four domains in the zodiacal sphere, namely, fire, water, air and earth. Three signs in each domain complete the cycle of twelve zodiacal signs. The fire and water people are totally unlike, and there is no resemblance in the characteristics of people born in air and people born in earth. Like everyone who takes up a study seriously, the writer of this series of articles published in THE MUSICAL COURIER has discovered something new, or rather something that none of the authorities stated, and the new discovery in this instance is just to say to those interested in the occult and mysterious laws of the universe that the greatest composers were born in the domains of fire and air. Illustrations were given in former articles by quoting Bach, Beethoven, Haydn, Rubinstein and MacDowell as born in fire, and Mozart, Schubert, Mendelssohn, Schumann, Wagner, Verdi, Gounod and Richard Strauss among those born in air. By astrologers it is claimed that the fire and air people are more volatile than the people born in either water or earth. But it is not the purpose here to enter too deeply into the analysis of the astrological signs.

Our readers born in the sign Libra will know whether the description fits them. Here, then, is an outline of the supposed traits of the Libra person: Generous, magnetic, enthusiastic, intuitive, imaginative, love for the beautiful, very often extravagant, loyal in friendship, and absolutely impervious to disaster or defeat. A ray of hope will arouse the Libra member of the home to "bob up serenely," while the other members of the family still lie crushed over some domestic misfortune. Constant and true as friends, Libra people, particularly Libra men, are prone to faithfulness in their love relations. Ever longing for new faces and scenes, the Libra man frequently interprets the law for himself, but, then, there are exceptions even among the Libra men.

The characteristics of Scorpio and Sagittarius will be considered in the issue of THE MUSICAL COURIER of Wednesday, November 6.

"THE motions of his spirit dull as night and his affections dark as Erebus." Czolgosz, the assassin! fit only for treason, stratagems and spoils; and yet less execrable, being but an individual, than the mass of individuals whose teachings have been exemplified with such sudden and startling force.

MUSIC AND ANARCHY.

Like a thunderbolt came the blow that plunged the Nation into mourning. Like a lightning stroke it announced a gathering of forces over which as yet there is little control.

From its special point of vantage THE MUSICAL COURIER would like to ask what part musicians have played in the various assassinations, murders and conspiracies to murder that have recently blotted the pages of history? How far have musicians helped along rebellion against law and order, and against the rulers who represent these safeguards of civilization? Are Nihilists, Anarchists and rabid Socialists conspicuous for musical attainments, musical gifts or even for interest in musical matters? Is the rank and file of Anarchists recruited from musicians, professional or amateur? Were the murderers of the Empress Elizabeth, of President Carnot, of King Humbert, or the would-be murderers of the Czar, the Emperor William and Queen Victoria known to be associated with musical affairs? And what of those who in a quarter of a century have shot down in such dastardly way three of our own rulers, each ruler one of whom the Nation could say, "Know ye not that there is a prince and a great man fallen this day in Israel?" What of them, the murderers—Booth, a cultured fanatic; Guiteau, feeble minded egotist! Czolgosz, half witted Anarchist; were they students, teachers or upholders of music? And what of Johann Most and Emma Goldman and others equally guilty, though less conspicuous? To put the question fairly again, are the members of Anarchistic associations interested in music at all? Do they have good music at their meetings? Do they attend operas and concerts? Do they have music in their homes, or train their children to delight in a "concord of sweet sounds"?

No. We can safely answer no.

Music by its very nature is a powerful support to law and order; though it may at times be degraded to incite to deeds of lawlessness, so also may literature or any other art. Music is based on immutable laws and presupposes for its proper comprehension (we do not speak now of its emotional appeal, or of any emotional interpretation of its meaning) the same mental faculties that distinguish the mathematician and the scientist. The greatest composers and teachers, some interpreters even, prove this beyond a doubt. No doubt is likely to arise, however, except among those who are ignorant of the structural basis of music, or who fail to see its relation to cosmic laws.

It has been unfortunately too much the custom for writers upon musical topics to look at music in its emotional aspect. True, music has incalculable value regarded as an outlet for emotion which otherwise might find some dangerous form of issue, dangerous either to the individual or the community. But regarded as a study it is disciplinary; it demands strenuous mental effort; for technical proficiency it requires, except in the case of a rare type of genius, constant self-abnegation and self-control.

There is something antagonistic indeed in the juxtaposition of the words, music and Anarchy. Disruption and harmony. Even the most practical minded man, averse to considering music anything but a toy, a plaything, must admit that it is not from the musical world that Anarchists come forth to set themselves against the laws of the land; that land which protects them; the land in which they claim the right to make their homes; the land wherein they depend upon their law-abiding neighbors to enable them to rely indeed upon

a non-Anarchistic community to give them food and shelter and wages and social countenance. Is there any better way for this same land to dispose of them than to send them to some one of our newly acquired islands; allow them to form a penal colony by themselves, free from outside influences, governed entirely by each other; a great go-as-you-please community? Thus they might test their own doctrines.

In such colony would music hold an honored place? We doubt it. Court records show that musicians are with rare exceptions peaceable, law-abiding citizens. The divorce records are another matter—an individual story. "There is no doubt," says Luther, "that the seeds of many virtues are in such hearts as are devoted to music."

THE MUSICIAN AS A CITIZEN.

Individually the musician may like to follow his own will, so far as personal pleasure is concerned, or what he thinks is pleasure, but in the large sense he is obedient to the Government, he upholds its laws, he helps to keep the social fabric intact. He may not be conspicuous politically, but he is instrumental in forwarding the best interests of the community in a myriad minor ways, which pass unnoticed unless there arises some occasion for calling attention to their cumulative value. To one who knows the musician as THE MUSICAL COURIER may claim to know him, knows his virtues, his foibles and his failings, he will seem to amply deserve the title of good citizen, best expressed by the old Latin term, *civilis*.

The general bent of his mind enables him to appreciate, however unconsciously to himself, the necessity of all things working in accordance with the higher laws of the universe, laws discovered by the students of nature, of religion, of science, of sociology. He may not, we emphasize, always think definitely about subjects not directly bearing upon his profession, but his inner convictions are shown by his attitude toward the community and by his fulfillment of the responsibilities which he assumes. His positive value as an integral part of the social order should not be overlooked while we are all peering into the causes of the present tendencies to anarchy and social disruption. We are not alarmists; but if we consider the increasing number of murders, the lynchings and torturing of negroes in the South and West, at the evidences everywhere of a desire to resort to brute force instead of waiting upon the arm of the law; if we note the sullen mutterings of labor against capital and the antipathy to trusts, even such a trust as directly and indirectly profits every workman associated with it—if we consider all these things we can scarcely fail to see the possibility that the next war in which these United States take part will be an internal social war, a war primarily incited by Anarchists and fomented by the disaffected of all classes.

But it is not the musician who will fight with those whose reasoning is illogical and whose methods are barbaric. His profession, we repeat, taken in that higher aspect by which we alone have the right to judge, inclines him to self-control, to put the part subordinate to the whole, to subdue self for the sake of an ultimate end. This end may indeed be a selfish one, but it is not destructively so to others.

VALUE OF NATIONAL STUDY.

While we cannot suggest music as a cure-all for social ills, we can conscientiously advocate a widespread, intelligent study of music as an assistance toward preserving peace. Let the whole nation become more musical. Let the love for music be fostered in all classes; let it especially be taught seriously in the public schools; and, above all, taught in every place where it can reach those who are inclined to dwell upon fancied grievances against society at large. The history of nations shows how often increase of luxury and the centring of wealth in an aristocratic

class cause a reversion to murderous impulses, causes what might be called a minor back-running wave to savagery. But in this age such reversionary tendencies may surely be met and checked. And among the various controlling agencies, punitive or restrictive, or practical or æsthetic, is any more deserving of attention than the disciplinary study of music—study of it intellectually, of the laws which have governed its development—laws which are comparatively little taught, comparatively little understood? Give music the same place in the school curriculum that is accorded to mathematics. Put it upon a par with mythology at least.

The result of such study, such recognition, would soon convince the skeptical in the religious world, the political world, the social world, that music is no child's play, but a man's work, and that it helps to the making of men, not to the brutalizing of them. And new emphasis would soon be given to the words of philosophers and thinkers, from Plato to Carlyle, in commendation of music as an aid to good government.

THE following letter from Richard Wagner, written in an Italian hand, and without capital letters, was addressed to Adolf Stahr, whose works, "The Life of Lessing," "A Year in Italy" and "Women in Goethe," are still remembered. Stahr

WAGNER ON "LOHENGRIN."

had considerable musical talent, sang with a pleasing voice, and played and improvised on the piano. He had been corrector at Oldenburg, but the state of his health compelled him to resign the functions of a teacher. He resolved to be a writer, to get a divorce from his wife and to marry Fanny Lewald, and for all these reasons he betook himself to the city of Weimar, where the hereditary prince, the late Duke Carl Alexander, was his friend, and where he met Liszt, who had resided there since 1847. Stahr arrived with Fanny at Weimar April 30, 1851, where Liszt was surrounded by a regular court of pupils, among them Joachim and Hans von Bülow. Liszt was full of plans, the chief being a propaganda for Wagner. With this Stahr was in full sympathy, which he displayed in letters and articles to many journals. "Lohengrin," written between 1845 and 1847, was first performed at Weimar on Goethe's birthday, August 28, 1850, and Stahr heard the fifth performance, May 11, 1851, and wrote an article about it, which he either sent or had forwarded to Richard Wagner. The article gives the story of "Lohengrin" and adds an enthusiastic description of the impression it created. After speaking of Lohengrin's answer to Elsa,

Ich muss! ich muss! ich muss! mein süßes Weib!

Schon zürnt der Gral, dass ich ihm ferne bleib,

he continues, "We might reply to him with Lessing, 'Kein Mensch muss müssen,' if we did not consider that Lohengrin had the misfortune of not being a man, but a god. * * * The poet had only one possible way of making this conclusion satisfactory, namely, by humanizing the myth. Lohengrin sacrifices his magic power and wisdom, his holiness and divinity, for the sake of love; he purchases the happiness of humanity by the weakness of humanity; he would win our hearts and raise us out of the dreamy symbolism of abstract transcendence into the bright realm of real liberty and noble humanity. Lohengrin, who, as a soldier of the Grail, sacrifices everything to preserve his position, may be a just expression of godlike transcendence of its 'in' and 'over' humanity (Un und Uebermenschlichkeit; to us who are men, and can only see and feel like men, to us he appears only as a spectral shadow of a view of the world, the passing of which both our reason and our conviction demand."

To this Wagner sent the following reply:

"MY MOST ESTEEMED FRIEND—You can most easily form a conception of the impression which

your—just communicated—judgment on my 'Lohengrin' has produced on me when I tell you that hitherto, with a certain, hard to be defined smile, I have missed or rather seen untouched in all discussions of my work the one point which you have brought out with such drastic sharpness.

"Between my 'Lohengrin' and my present designs there lies a world. The horrible pain for all of us is when we involuntarily see our sloughed-off skin held up to us as our very shape and figure. If everything were as I wished it 'Lohengrin'—the writing falls in the year 1845—would have been long ago forgotten before new works which, sufficiently for me, prove my progress.

"Let us tell the tale. The music was completely ready in 1845. In 1848 comes the revolution. All vapor delusions fall from me, in 1849 I have to run away, I joyfully turn my back on the whole old rubbish, I take a free breath in a pamphlet, 'Art and Revolution,' I pull myself together seriously in a book, 'The Art Work of the Future,' I go so far as to break utterly (häuslich) with all the world. Then one day my eyes fall on the poor 'Lohengrin' score, I am sorry that it had never once been heard, and I write a couple of lines to Liszt; if it seems funny to him he still might have it studied at Weimar. Now, it was Liszt all over to take it seriously. As I have said, the fact that no one hit on the point which you touch made me almost laugh; now I laugh no more, but it is almost annoying to me that 'Lohengrin' should see the light. When you know my present poems you will know why.

"So far, so good! It delights me that once I assumed the Christian standpoint so obstinately, and that as an artist with perfect naïveté. When I had completed the poem of 'Tannhäuser' someone requested me to make Venus conquer Elizabeth. I found the notion very beautiful, only I said then I could not write 'Tannhäuser.' Against my already printed 'Lohengrin' one of my talented friends brought the fundamental objection that Lohengrin must finally become human. It is this objection that aroused your reproach. I actually began to reflect and to make for myself some sketches of alterations. I took all possible pains to lie to myself about a humiliated God, &c. Fortunately, none of these changes pleased my friend. Lohengrin must be what he was, that is what Christian folk have made him, if I would not fall from inconsequence into inconsequence. In perfect intoxication I plunged him into music, there was nothing else to do with him. So I saved myself from a rationalistic opera.

"I know what you understand of monotonous unrhymical melody, the solution of which I think I shall give you, on my side theoretically, in the third part of my next book, 'Opera and Drama.' The fundamental principle does not lie in the music—for music can only be full-blown speech—but in speech itself, in the verses. We have at present only rude verses; no real ones. And my musical expression is connected only accidentally with speech; the essential, real connection had hitherto escaped me. And this I derived not from theory, although you will sooner see my theory than the practical work from which I drew the theory; this I did from my poem 'Siegfried's Death,' in which, quite by myself, I came on the speech which is necessary for music.

"In one thing you do me injustice. You call my Lohengrin a polemic against modern opera. You find a puritanic zeal in him. Well, do not call it a designed polemic. When I wrote the opera I was in a fashion possessed by the object, and could reach no other purpose than to present it full and luxuriant, 'recht töndend.' And this purpose lay so far from all protesting that I, on the contrary, overlooked everything which really made this work into a protest.

"Enough! I cannot at present criticise, and can

perhaps never do so at all. But—if you knew how I felt to-day when I read your article! For six years I have been working with my pen over a 'Young Siegfried'; this very day I have sketched out perfectly (in dialogue) the closing scene, Brünnhilde's awakening. When you learn to know the scene think of me, how I must have felt when I heard you speak of me.

"Now I thank you, and hope we remain friends. Do you accept? Liszt wishes to have 'Young Siegfried' still kept secret. When I am ready with the verses I shall send it to Weimar. Liszt will at once communicate it to you, then I shall have leisure to write to you more and better.

"Farewell, and receive once more my most hearty thanks. Yours truly,

"RICHARD WAGNER.

"ENGE (near Zurich), May 31, 1851."

What talk of humanity, Christianity and protests! The "Lohengrin" story is a very pretty story, a variant of our old friends Cupid and Psyche, and Wagner saw clearly in those early days that the first duty of a poet, of a musician, of any artist, is to be possessed with his subject and do his best with it. A poem with a purpose is as bad as a novel with a purpose, and nearly as inartistic as a problem play. But, alas! how many problems and purposes have been found in "Tristan" and in "Parsifal"! How much program music afflicts the world!

TERESA CARREÑO, the fascinating South American pianist, who made her farewell tour in this country last season, is to be married again, at least this interesting announcement was made in a cablegram from Berlin, published in the New York Herald last Saturday. This, by the way, will be this gifted and beautiful woman's fourth venture into the mystical and uncertain state of matrimony. According to the Herald cable Carreño will wed a brother of her second husband, Signor Tagliapietra. It is reported that the nuptials will take place early this month. In commenting upon Carreño's former husbands the writer in the Herald appears somewhat ironical in his descriptions, but that undoubtedly was unintentional on his part.

Here is an extract from the Herald:

Teresa Carreño's second husband was Signor Giovanni Tagliapietra, who came to this country as a baritone in an operatic company about twenty-five years ago, and has since remained in America. Several years ago he married the daughter of the late John D. Townsend, a noted lawyer, and has since made his home in the old Townsend residence, at No. 343 West Thirty-fourth street.

It was said at the Townsend home last night that Mr. and Mrs. Tagliapietra were at present on a trip to Boston, where they were staying at the Parker House. Much surprise was expressed at the news from Berlin, and while it pointed out that Signor Giovanni had three brothers, it was believed that the happy man in question was Signor Arthur.

Signor Arthur Tagliapietra was formerly an employee of a typewriter company in this city, but returned to Europe three years ago after a residence of twelve years here. As he is about forty-two years old, he will be ten years the junior of his wife. Teresa Carreño's first and third husbands were Emilie Lauret, a noted violinist of Leipsic, and Eugen d'Albert, an equally prominent pianist.

Shades of Anton Rubinstein and Franz Liszt! What will Eugen d'Albert think when he finds himself referred to as "an equally prominent pianist."

THE pious people of Oberammergau are about to erect a small theatre in which the actors selected for the performances in 1910 can practice. It is intended also to give performances every summer in order to attract strangers to the village and make it a summer resort. Lang, the Christ of 1900, was taken this year to Bayreuth by an English family, and returned full of enthusiasm for "Parsifal." He says he will play Christ much better in 1910.

OFFICIAL FROM BERLIN.

THERE is no reason to doubt that a début and even a career on the operatic stage is not the most pleasant means of obtaining unadulterated happiness. At the same time no laws have as yet been passed anywhere, not even near Timbuctoo, that compel young ladies or young men who have voices, or who believe that they have voices, or who know how to sing even without voices, to become opera artists; when they enter upon that sacred and select career now identified with some of the most glorious names in the history of the vocal art, they do so always voluntarily, and when discolorations of the mental atmosphere ensue because of storms, even artificial stage storms, they have no reason to complain of their fate except on the general ground that Fate is always ready to apologize, and then goes right on and does it again, even if we complain. We can argue from now until the crack of doom to the contrary, there is no one to blame for what we are doing but ourselves. It therefore appeareth as if Mrs. Alma Daniel Webster Powell might be interested in reading the following official statement, which, while it does not refute many things she says and does not appear to care, still illustrates that the operatic powers look at all these matters from an entirely different point of view than that of the singer. Such it appears from the following letter addressed to this paper by the Director of the Royal Opera House, Berlin, Germany:

GENERAL-INTENDANTUR DER KÖNIGLICHEN SCHAUSPIELE,
BERLIN, September 17, 1901.

Editors The Musical Courier:

An article in the New York Sun of September 1 refers to conditions and methods at the Royal Opera here based upon supposed experiences of an American soprano singer, and the conclusion that might be drawn from the utterances of the party justify me in stating to you that the management of this institution remembers no such occurrences as are given out by Madame Powell.

It may be assumed that this opera management has no prejudices against "foreign" singers, for we make no distinctions whatsoever, and do not recognize the existence of a "foreign" spirit. In the list of singers who have appeared at this opera house one can find artists of all nationalities, beginning with the antipodian Melba and passing through all European and other nations. Ethnological selections are unknown to us; we simply look for the artist.

If we were insincere we should sacrifice art to the practical advantages to be gained, and then we should certainly engage American singers, because of the large influx of American visitors and students, all of whom could be attracted by the announcement that an American or Americans are singing on the stage of the Royal Opera House here, but we eschew all national tendencies and hence if, for any number of reasons, an artist does not fit in the symmetry of our structure, we are obliged to discontinue the engagement, be that singer a German, an American or a Boer.

Neither can we utilize the stage of our opera house for the education of débutants; we must have artists of routine and approved experience, and that may be another reason why contracts must be cancelled in accordance with the terms. The intrigues and personal squabbles of the singers are not worthy of any consideration and are dismissed by us as inconsequential; we devote neither time nor attention to them, as can well be understood by the world at large.

Thanking you in advance for the courtesy involved in publishing this, I remain,

Yours respectfully, H. FIESSOR,
Director Royal Opera, Berlin.

RUTH I. MARTIN RECITAL.—A piano recital will be given by this brilliant pupil of Moszkowski and Leschetizky end of November at Mendelssohn Hall. A program of modern and classic compositions will be played. Miss Martin has been for a year past teacher of piano at Ann Arbor, associated with Dr. Stanley.

BUCK-BABCOCK SUNDAY MUSICALES.—Dudley Buck, Jr., and Mrs. Charlotte Babcock will resume their enjoyable Sunday afternoon musicales at their handsome and roomy studio, in Carnegie Hall, beginning the first Sunday in November. As in the past, only the best talent will be heard.

MUSIC IN THE TWIN CITIES.

St. Paul Office THE MUSICAL COURIER,
825 HAGUE AVENUE,
September 24, 1901.

MUSICAL activity in the Twin Cities has begun and the season promises to be a busy one. By October 1 concerts and recitals will be in full sway. Both cities are launching several bright and progressive teachers, and some important musical events are looked for.

The St. Paul Choral Club will give St. Paul some of the best concerts of the year, among them "The Messiah" for December 10, under the direction of George Normington. The quartet already engaged are stellar lights in the oratorio world, and are Mme. Genevieve Clark-Wilson, Mabelle Crawford, Glenn Hall and Joseph Baernstein. The rehearsals are held weekly on Tuesday evenings in the Christ Church Guild Hall.

The Schubert Club enters its thirteenth year this season, and is widening its field of activity by adding a students' section to its original plan of work. Fortnightly concerts, with two or three artists' concerts, are among the things already announced. The club has so enriched its curriculum this year that few had expected it would announce a concert. The musical public will be delighted at the news of Mme. Fannie Bloomfield Zeisler's coming on December 5. Madame Zeisler's place among the women pianists of the world is without doubt fully established, and she is considered the emotional pianist of the day.

Manager Loudon Charlton, of New York, spent two days last week in St. Paul in the interest of his artists. Madame Nordica has been placed with the Y. M. C. A., and prospective dates for Charlotte Maconda, Hast and Zeldenrust. Great enthusiasm is predicted for the Nordica recital.

Miss Maud Earl Burdette, who was until a year ago contralto in St. Paul, is meeting with success in Chicago. Besides numerous concert and oratorio engagements, Miss Burdette has been engaged as soloist and musical leader at the People's Church, Chicago, of which Dr. H. W. Thomas is pastor.

Edward Baxter Perry, the blind pianist, is announced for a recital in St. Paul October 28.

The Kneisel Quartet will come to Minneapolis the coming winter under the auspices of the teachers' club of that city.

Mr. and Mrs. Emil Ober-Hoffer are established at the Hampshire Arms for the winter and announce Wednesdays as their "at home" days.

Arthur Berg, violinist, and Miss Minnie Berg, pianist, have announced a series of four recitals to be given during the winter at the Central Presbyterian Church. Several novelties that have never been heard in St. Paul will be given.

The Professional League will hold its first meeting Wednesday evening, October 2.

Madame Locke Valisi's pupils have organized "The Grieg Piano Club," and will meet every six weeks for recital work and musical history.

Henry Delafield, the young St. Paul musician, will leave about October 5 for Boston, for the study of harmony and composition.

The Mozart Club, under the direction of Professor Manner, will be unusually active this winter. A German opera and several concerts will be given at Mozart Hall.

Franklin W. Krieger, who recently returned from Berlin, after a three years' course with Madam Stepamoff, will give his first recital in St. Paul some time in October.

One of the important pieces of musical intelligence in local circles is the announcement that the Apollo Club, of Minneapolis, has secured as its director Charles A. Graniger, of Cincinnati, who has been for eight years director of the Orpheus Club, of that city, an organization similar in character and calibre to the Apollo Club. The club announces that in order to bring up a still higher standard of its male chorus, the number of singers will be reduced to sixty. For the first concert Signor Campanari, the renowned baritone, has been secured.

John Parsons Beech has just returned to Minneapolis from Boston, where he has been studying under the best masters. He will make a specialty of the Leschetizky method of piano technic.

The Johnson School of Music and Dramatic Art has made an important addition to its regular departments in the establishment of school for organ playing, under the direction of H. S. Woodruff, the well-known organist. A large two manual pipe organ has been built in one of the studios, and is the only instrument available in the Twin Cities for teaching and practice purposes outside of the churches.

Members of the Minneapolis Thursday Musicales will be delighted to learn that Mme. Camilla Urso, the violinist, has been engaged to give the first treat to the club and will be heard the last week in October. Since her last concert tour Madame Urso has been resting quietly in Minneapolis, but leaves again November 1 for another extended tour.

The first large concert of the season in Minneapolis will be Miss Jean Wakeman's debut concert at Plymouth Church, Friday evening, October 4. This will be Miss Wakeman's first public appearance since her return

from Berlin and much interest is centered in her recital. She will be assisted by Miss Gertrude Hale, soprano; U. S. Kerr, baritone, and Franklin Krieger, of St. Paul, accompanist.

The Northwestern Conservatory, Minneapolis, will give its faculty concerts in October.

Wm. H. Hall, the vocal teacher, is settled for the winter in comfortable quarters in the Century Building.

T. J. Wessels, of Chicago, managing the Thomas Orchestra, was a visitor in the Twin Cities last week. Both cities hope to be included in the circuit made by the orchestra.

EVENINGS OF OPERETTA.—Opera lovers of America who have never been abroad have often wondered whether the time would come in this country when they would be permitted to hear something more than the usual routine list of operas which have hitherto been presented to them. There are, for instance, a goodly number of exquisite little masterpieces by Offenbach, Suppé, Schubert, Mozart, &c., which have become prime favorites abroad, but which for some reason or other have been produced seldom or not at all here. Most of these gems are in one act, and three of them make a good bill for an evening. Their tone ranges from grave to gay—seldom too hilarious and never too doleful. It is surprising that variety loving America has not made more of them.

William G. Stewart, however, whose name has long been associated in the operatic world not only with enterprise, but with artistic results, has at last determined to give us a taste of this kind of entertainment, and is about to "put on" with his own company a series of seven weeks of operettas. His purpose is not only to produce foreign classics, but entirely new works from our own modern composers, and to this end he will offer the services of his company for any short opera which a sufficient number of patrons may desire to hear.

The performances will commence Monday evening, October 14, and will take place in the Berkeley Lyceum Theatre, 21 West Forty-fourth street, which has recently had its stage enlarged and refitted. Each bill will probably consist of two or three operettas, and will continue for only one week, with a Thursday matinee, thus giving the public an opportunity to secure tickets for the entire series.

ENGAGEMENT IN MUSICAL CIRCLES.—Miss Harriet R. Woods, the soprano, a pupil of Ashforth, well known in the best social and musical circles of New York, is engaged to marry Fritz Falck, a prominent railroad official of Elmira, N. Y. Miss Woods, whose charming personality has made for her many friends, has withdrawn from musical work.

BAERNSTEIN.—The managers of the Springfield Musical Festival have engaged the basso Joseph Baernstein to give a song recital in that city on Tuesday, November 19, 1901.



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MR. WILLIAM G. STEWART, Director American School of Opera,
Berkeley Lyceum, New York City:

NEW YORK, June 4, 1901.

My Dear Mr. Stewart—We take this opportunity of complimenting you on the splendid practical results accomplished by your School of Opera during the first year of its existence and gladly bear testimony to its advantages as a training school for those desirous of following a professional career in opera.

We are more than pleased with the graduates of your institution who have become members of the Bostonians and will gladly avail ourselves in the future of the opportunity for engaging singers who have pursued a course of study under your direction.

With best wishes always,

Yours very sincerely,

W. H. MacDonald

EUROPEAN NOTES.

A dealer at Bayreuth has for sale a relic of Richard Wagner, the complete proofs of the first edition, piano and voice, of "The Flying Dutchman," corrected by the master's own hand. The price is 2,500 francs, and fears are expressed that it may fly to America.

Randegger's opera, "The Shade of Werther," produced at Leipzig, failed completely. In this work Werther cannot rest in the tomb because he kissed Charlotte, and Charlotte cannot rest in hers because she had been such a well conducted person as to go on cutting bread and butter while he was pining and ogling.

Champfleury's fancy of a porcelain violin has been realized. It is reported that a worker in the porcelain factory of Meissen has made several porcelain or terra cotta violins, for which he has taken out a patent. As old china is priceless and as old fiddles are priceless, it is alarming to think what will be the price of a Sevres Stradivarius in a few generations.

Frau Jahnel, who attempted to kill the composer and violinist Gunkel, of Dresden, by firing two shots at him in a street car, has been declared insane and placed in a lunatic asylum.

A sculptor of Warsaw has received a commission from several of his Polish admirers for a bust of Chopin, to be erected at Marienbad at the house where he lodged in 1836.

An Athenian journal, *Asty*, reports that a lawyer named Iatrikos has gone to Rome as a representative of the interests of a Verdi family of Thebes, who claim a share of the composer's property.

At the Milan Dal Verme the tenor Giacchero promises to sing Arnold in "William Tell" in the original key, without transposing or suppressing anything. Unfortunately he threatens to add several high C's to the ten indicated by Rossini. This is treating "William Tell" as prime donne treat "The Barber of Seville."

The story of the sale of Piatti's Stradivarius 'cello for 100,000 francs to the banker Mendelssohn, of Berlin, has revived the story of how it came into the former's possession. One of the English Governor-Generals of India returned to England via Spain, where he picked up a magnificent 'cello. On his arrival at London he went to Piatti and asked him to give him some lessons, adding: "I'll learn fast because I have an excellent instrument." When the

lessons began Piatti fell in love with the 'cello, for it was a magnificent Stradivarius, unique in its style, and he spun out the lessons as long as possible in order to have the pleasure of playing on it. But the great man's perseverance began to fail; he preferred to hear Piatti play rather than practice himself, and one day said: "Keep it; you at least can do it justice." "But I cannot pay what is worth!" replied the professor. "Never mind," said the other. "I'll send it to your house!" "No, no!" cried Piatti; "if it has come to that, I'll carry it home myself," and he shouldered it at once and returned home. The same Mendelssohn who has now acquired it offered to Piatti, when he met him at Bergamo, at the Donizetti centenary, a blank check that he could fill up whenever he made up his mind to part with it. But Piatti kept it till his death. All of which is very pretty—but is it a pipe dream?

Bottesini's contrabasso was less fortunate. It is an admirable instrument, made by C. A. Testore, at the beginning of the eighteenth century. Bottesini bought it for 900 francs in 1839, and carefully preserved it till his death. His heirs offered it to the Conservatory of Parma, of which he had been director. They reminded the directors how Genoa preserved the violin of Paganini, Venice the contrabasso of Dragonetti and other cities other instruments of other composers; the Parma Conservatory, however, would have none of it. Finally the heirs sold it for 1,200 francs to a lawyer of Turin, who was a great collector. Mr. Hill, the London dealer, made tempting offers to the new possessor, Emilio Henry, who offered to sell it to the conservatory for the price he had paid. Again the conservatory declined, so the Bottesini contrabasso went to London, where it was sold to Claude Hobday.

Le Menestrel reprints Mottl's circular, in which he says: "M. Siegfried Wagner charges me to inform you that he will not conduct the performances of the 'Götterdämmerung,' proposed for next year," and has the cruelty to add: "Right you are, Siegfried!"

France possesses a society for the "Reform of Authors' Rights," which in a long circular says that persons who give musical or literary entertainments are oppressed by the Society of Authors, that an energetic campaign must be planned to effect a complete reform and to break the mercantile fetters that hamper so many artists and musicians in following their vocation. In fighting this system of blackmail, the Society of Reform will pay, in the case of its subscribers, the costs of any action which may be brought against them by the Authors' Society. The circular is signed by two members of the Chamber of Deputies.

The death of Eugene Diaz is announced. A son of the famous painter, he was a painter and a musician. He produced "Le Roi Candaule" in 1865, which failed. Then, in 1873, "La Coupe du Roi de Thule," which, in spite of having such singers as Fauré, Achard and Madame Gueymard, only saw a dozen representations. In 1880 he presented at the Opéra Comique "Benvenuto," which had

the fate of its predecessors. He then turned to painting, and only a few weeks before his death, in reply to a friend who inquired if he still thought of the theatre, he replied: "Oh, no. I have had enough of it. I paint pictures for America, and that pays better than operas."

At a late banquet given to Calvé at her native village M. Joseph Fabre, Senator of the Aveyron, made an address, in which he said: "I wish to repeat to you what Mlle. Calvé has just said to us. She presented to us her father, a peasant, eighty years old, proud of his daughter, the peasant girl, who is now a princess of art, and repeated a speech of the old man: 'My daughter, look at these rose bushes, they can count many roses. But here is one that has only one. It has spent all its sap on this one rose, which is beyond comparison the finest of all. This is the history of your humble ancestors and yourself. You are the supreme flower of many forgotten generations.'"

The *Frankische Courier*, of Nuremberg, after reprinting some of Siegfried Wagner's threats against Herr Intendant von Possart, and remarking that the very time when Wagner's ideal is being fulfilled in the city where he at first hoped to see it carried out, adds: "The ideal nimbus, which, in the eyes of the laity, surrounds the performances at Bayreuth, could not receive a greater injury than that inflicted by Siegfried's jealous speeches against the Prince Regent Theatre. Herr Wagner would have been justified in such speeches if he as heir of his great father had been forced to fear that the works of the master would not be performed at the Prince Regent Theatre with the same piety and love which have hitherto been displayed in their production at the Court Theatre. He might perhaps have been justified in such speeches if the intendant had started competition by reducing prices. But such suppositions are not to the point. His speeches and his declaration against the creation of new Wagner theatres can be suggested only by fear of competition. Were not the performances of the present Bayreuth Festival sold out just as formerly, although the opening of the Prince Regent Theatre had been announced and advertised months before? Higher prices were paid this year at Bayreuth than at any other period; higher than at the opening of the Festival Theatre, and higher than in 1882, when the master was still alive. The Prince Regent Theatre also was sold out hitherto at all performances; even in Munich a premium was paid, a proof that all enterprises when they serve the master's ideal are side by side, whether they take place at Munich, Vienna, Frankfurt, or in any city of the world. With this state of affairs the people at Bayreuth must learn to put up. Otherwise it may be the case that the very persons who lament the resolution of the Reichstag, not to prolong the protection time for the master's work, will look back on that resolution with gratitude, as by it the relatives of Richard Wagner will be able to make no other opposition to the works becoming the common property of the people!"

Victor Maurel has come to a timely and wise conclusion. He intends to start a vocal school in Paris. It is to be called "Institut Maurel." A magnificent house has been rented and furnished, and everything is in readiness except—the pupils.

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Another Complimentary Letter

THE FOLLOWING IS A FAC-SIMILE OF A LETTER
RECENTLY RECEIVED BY Mr. R. E. JOHNSTON:

Mr. R. E. Johnston,
Manager Wm. Worth Bailey.

My Dear Sir:

A sweet, low note which seemed an angel's whisper, a silence deep and still, then a voice saying, "O Death, where is thy sting? O Grave, where is thy victory?" and why?-- because of the master-playing of Wm. Worth Bailey. The vision splendid had been seen, and one's being flooded with the melodious harmonies of the perfect life as they touch and satisfy heart and soul and mind.

Yes, Bailey is in the strictest sense a true artist. He stands unrivalled in these United States, and before long the nations will come bending to him and crown him king of all living violinists. As one listens to him one is touched and uplifted by the strong, tender personality which shines in his face and radiates his manner.

But who shall describe the wonderful, wonderful playing of this marvelous master of the violin, as not only with absolute fidelity but with full sympathy, glorified by his own rich individuality, for the composer whose musical thought of life he would interpret, he gives one the full meaning thereof?

To hear him is to have true touch with the great musical men of earth, as Bach, Beethoven, Paganini or Saint-Saëns, and to know the joy of life.

May he live long to enjoy the high influence for gladness and goodness which will be his as the great American violinist--yes, world-famed and world-crowned one! There can be no doubt of his glorious future.

And I heartily congratulate him on his manager.

Very Faithfully
Wm. C. Webber

Archdeacon of Madison,

Diocese of Milwaukee.

Sept. 3, 1901.

IMPORTANT NOTICE!

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Greater New York.

NEW YORK, September 30, 1901.

J. WARREN ANDREWS is again daily at his church, the Church of the Divine Paternity, a score of pounds heavier than when he left. Sailing a yacht, making a little music with Boston visitors and with pupils and keeping an eye on the small Andrews took up part of his time, and he returns with many plans for his winter's work. This will include his organ recitals, with fine soloists; the giving of important choral works, with solo, quartet and semi-chorus, and the giving of recitals in the West and elsewhere. His solo quartet is well known, consisting of the brilliant young soprano, she of the golden voice, Miss Estelle Harris, Miss Cornelia Marvin, Mr. Quesnel and Mr. Miles. Those who have heard this quartet say that it is not excelled in the city.

Two of his organ pupils, namely Alfred Willard, of Burlington, N. J., and Arthur L. Collins, of the Church of the Good Shepherd, will probably give entire organ recitals on his beautiful organ at the Church of the Divine Paternity. October 20 the entire choir resumes evening service.

Miss Katherine Pelton, with whose excellent singing and winsome personality New Yorkers are becoming increasingly familiar, is here, having filled some engagements. On Memorial Service Day she was soloist at two important services in Ossining and Tarrytown. At the former place the largest possible number of people were gathered in the church, and at the latter probably 1,000 people were turned away. It is a pathetic circumstance that Miss Pelton had the honor of being the last person to sing before the President in the White House; a signed photograph from him is a valued possession. At the memorial services mentioned she sang "Lead, Kindly Light" and an old sacred song, "There's a Beautiful Land on High." Her winter's work begins with brightest prospects, with concerts, musicales and pupils, and she is planning a song recital out of town for the early winter.

Bern. Boeckelman, the well-known composer, annotator and originator of the polychromatic edition of the Bach Fugues and Inventions, has removed uptown, after thirty years' residence downtown. A recent interview proved most interesting, in view of the long activity and varied experiences of this pedagogue and brain worker. He devoted many months to his part of the Paderewski music volumes just out, his part being the editing of certain works, and also originated a "Symposium" between many of the leading teachers of the day. He was in personal correspondence with them, and used their answers to his queries as the basis of this symposium, which is most interesting.

If there is any piano teacher who is unfamiliar with his colored print Bach editions, he or she should obtain them at once. By means of various colors, used in the theme, answer, &c., in these polyphonic works everything stands out clearly, so that the mind at once understands through the eye.

Hubert Arnold, violinist, has, by dint of charming personality and the influential friendship of people worth knowing, gained a large following, who have every confidence in him as a teacher and admire him as a man. A five-minute call on him developed into an hour and a half's visit, and then your Gossiper was loth to go. Mr. Arnold's experiences, in Australia, England, on the Continent and here, have given him a wide horizon, so he is above all petty views of the world and the music-mad men in it.

He spent his summer principally in Canandaigua, on the pretty little lake there, and caught numberless bass, being an enthusiastic angler. He also spent hours daily practicing, having learned the big Tschaiowsky Concerto, gave a concert in Canandaigua and at Clifton Springs, teaching a bit also, visited the Pan-American Exposition several times, and has before him a busy season, with certain important appearances as concert-violinist.

The Misses Kieckhoefer have removed to the house, 148 West Sixty-fifth street. These enterprising young women form a trio—violin, piano and 'cello—which is much in demand in society circles, in which is their principal work. They spent the summer in Newport, and, as Miss Marie said, "played in every house there," having as vocal assistants young Gregory, bass, and the new baritone, Guardabassi. They have already booked fifteen concerts, and are filling their respective positions, in church, as teachers in schools, &c. Miss Marie Kieckhoefer showed me a pretty keepsake in the form of a heart, given her by an admiring young—woman.

Tali Esen Morgan had fine success in his summer school at Ocean Grove, the M. E. summer resort on the New Jersey coast. Up to his assuming charge, five years ago, nothing but plain Gospel hymns had been heard there, and now he has a chorus capable of singing such works as "Elijah," the "Holy City," "Stabat Mater," &c. He also formed an orchestra of fifty. Next season he has planned a special summer course in sight reading for teachers, and a ten-day music festival. Mr. Morgan will organize an orchestra here also at once, and has already a proffer of services from many fine executants. First-class amateurs will be accepted as members without cost to themselves.

Preliminary to the organization of the several divisions of the New York Festival Chorus, Mr. Morgan will hold a meeting of all his singers in Association Hall, at Fifty-seventh street and Eighth avenue, Sunday afternoon at 2:30 o'clock. The chorus sang at the McKinley memorial meeting in Carnegie Hall at 4 o'clock. The regular rehearsals of the various branches will not begin until the first week of November.

Tenor John Young was for two months in Barrington, R. I., Narragansett Bay, where he enjoyed the rest and change. The rise of this man has been consistent and rapid, so that now he is solo tenor of the Second

Collegiate Church, Harlem, and of Temple Israel. He has been re-engaged at the Brooklyn Institute, his engagement there last year having proven successful, and has some important affairs on the tapis. His singing at the Glens Falls meeting in "The Messiah," N. Y. State M. T. A., last June, was much enjoyed, and he made many warm admirers there.

An evening of music and readings will be given at the Y. M. C. A. on Twenty-third street and Fourth avenue, next Tuesday, when the singers of the evening will be Mrs. M. Hesson Robinson, contralto, and Mr. Walter Robinson, tenor. Mrs. Robinson has a voice of beautiful quality and is solo alto at St. Paul's Chapel and Mr. Robinson is tenor at St. James P. E. Church. Charles Russell, 'cellist, and Mrs. Harriet A. Robinson, accompanist, will also assist.

C. J. Kogge has just opened a new studio on lower Fifth avenue, having charge of a choir in New Jersey and singing tenor himself. A pupil of George Sweet, Tamaro and others he has augmented what he learned of them by personal observation and experience, so that he is that rare combination, a singer teacher. Living in New Jersey, he came here for lesson giving, and some of his pupils of past seasons persuaded him to open a studio here, where he has excellent prospect of success.

Arthur Reginald Little has again a studio in Carnegie Hall, which he left two years ago to study in Europe. Good taste and refinement characterize the studio and he looks forward to a busy season. He made much reputation as a concert pianist in Europe, a glimpse of which is given in the following:

At his recital yesterday Arthur Little confirmed the good impression made at his recital last week. * * * In the Beethoven Sonata he proved himself a very capable exponent of the great master, and played with intelligence and refinement. * * * He was particularly successful in the Chopin Nocturne and two Studies, and the A flat Polonaise, by the same composer, was played with power and good sense of rhythm.—London Musical Courier, June 16, 1898.

J. Harry Wheeler has just returned from the Adirondacks, where he went for a much needed rest after his tremendous amount of vocal teaching at Chautauqua Assembly, N. Y., in July and August. It was the fullest season he has had for the fifteen years he has had charge of the vocal department there. He resumes his winter work at 81 Fifth avenue with a very large class of pupils, several of whom are already artists of real worth. His popular musical evenings he will resume the last week in October.

The Branth Women's String Quartet is a new organization which will cut a figure in the concert world of the East hereafter. Miss Ida Branth is a violinist of American and European renown, who takes the leadership. Miss Olga Frinks-Severina, the 'cellist, is well known in her field, having toured in this country and in Europe as a musical celebrity for ten years. Theodore Lilienthal, second violin, is a pupil of the Carri Violin School, and has good press notices as a violinist. Harrietta Tidd, viola, is also a player of great talent, and well known as such in

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MR. JOSEF KELLER, Violoncello.

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the metropolitan district, Washington and Philadelphia. The quartet has been in practice for some time, and great results in ensemble have been achieved.

Sada Wertheim.

THE promising young violinist, Sada Wertheim, two years ago a talented child, now a fast maturing artist with an enviable future, will sail for Europe on Saturday on the steamer Phoenicia, accompanied by her mother. While the trip will be indefinite in length, such has been the success and progress of the young violinist in this country that negotiations are now under way for her appearance in the European musical centres and she will be heard from through our foreign correspondence at no distant date.

On reaching Hamburg Sada and her mother will go to Berlin and probably remain there for the winter. London will be visited in the early spring and later they will go to Paris. Sada takes with her the best wishes of scores of friends for a successful trip.

Victor Harris.

AFTER a tour through the country, which lasted over four months, Victor Harris is back in the city and ready for the opening season. Mr. Harris devoted his vacation to travel and recuperation. As a vocal instructor, Mr. Harris has placed himself in the front rank, and the coming season promises to be one of the most successful in his career. His list of pupils is growing rapidly, and among them are many who will soon be heard from to advantage.

FRANCIS ROGERS.—Francis Rogers, the baritone, is to be in New York this winter after more than a year's absence. Last season he was a member of the Metropolitan English Grand Opera Company, and sang during the winter in grand opera in St. Louis, Chicago and Milwaukee. In addition to his operatic work, he found time to sing in different parts of the West in concert and oratorio. Some press comments:

Mr. Rogers is a finished singer, and displays rare taste and judgment in his interpretations. His diction is impressive, his phrasing musically and his mastery of vocal technique is evidenced by the variety of tone colors he employs at will.—St. Louis Mirror.

His singing of "Il Balen" ("Il Trovatore") won a well deserved encore, and served as a vehicle to enable him to display unusual vocal agility.—Chicago Times-Herald.

Displayed a healthy, rich, well trained baritone.—Milwaukee Sentinel.

As the Herald (in "Lohengrin") he proved to be possessed of a fine lyric baritone, and his singing of the role was manly and impressive.—Chicago Tribune.

Mr. Rogers is going to make New York his abiding place this season, and is open for engagements in opera, oratorio, concert and recitals. His address is Wolfsohn Musical Bureau, 131 East Seventeenth street; or, 26 East Thirty-third street.

ST. PAUL CHORAL CLUB.—The Choral Club, of St. Paul, Minn., will present this season "The Messiah" in December, and "The Creation" in the spring, and a miscellaneous concert with short works in February, with Sara Anderson as soloist.

THEODORE THOMAS HERE.—Theodore Thomas, the conductor of the Chicago Orchestra, is in New York for a short visit.

FREDERIC MAXSON.

Concert Organist and Organ Teacher.

THE name of Frederick Maxson, the well-known concert organist, of Philadelphia, has become familiar to the readers of THE MUSICAL COURIER through the frequent notices of his work which have appeared. His concert appearances cover quite a large field, geographically, and his work has met with cordial recognition from press and people. The musical services at the Central Congregational Church, where he has been organist and choir-master for the past seventeen years, have added to his reputation.

In the field of teaching Mr. Maxson has met with conspicuous success, over forty of his organ pupils having held or holding church positions at the present time. During this season Mr. Maxson proposes to devote special



FREDERIC MAXSON.

attention to organ teaching, both for concert organists and those either preparing for church positions, or who, holding church positions, desire to perfect themselves in their work. To this end a special course is arranged for church organists, including the study of instrumental church music, accompaniments of hymns, chants, anthems, solos, &c. Other practical work, transposition, reading of vocal score, &c., will not be neglected. The aim is to form church musicians capable of doing efficient service.

Mr. Maxson's advanced pupils are holding good positions in Philadelphia and elsewhere, and those seeking organ instruction would do well to make arrangements at an early date, as the hours are fast being taken up by pupils new and old.

The following list of pupils will show the practical efficacy of Mr. Maxson's teaching:

James C. Warhurst, North Baptist, Camden, N. J.
William Powell Twaddell, St. Andrew's, West Philadelphia.
Walter H. Ketley, Olivet Presbyterian.
Frank N. Oglesby, St. Paul's P. E., Chester, Pa.; First M. E., Germantown.
Lawrence Gaff, St. Michael's P. E., Germantown.
Reuben S. Hornmann, Bethesda Presbyterian.
Edgar Filbert Langer, Heidelberg Reformed.
Walter de Prefontaine, St. Thomas' P. E., Whitmarsh, Pa.; First Presbyterian, Norristown, Pa.
George F. Carey, St. Mark's P. E., Frankford, Philadelphia.
C. Virgil Gordon, M. E. Church, Smyrna, Del.; Olivet Presbyterian, Philadelphia; Westminster Presbyterian, Brooklyn, N. Y.; assistant organist St. George's, New York.

Howard R. O'Daniel, Trinity Church, Pottsville, Pa.
Arthur S. Greenleaves, St. John's Reformed, West Philadelphia.
Miss Helen B. Brisbin, First M. E., Lewistown, Pa.
Miss L. J. Hilgert, M. E., Lansdowne, Pa.
Miss Amy Morgan, assistant, Beacon Presbyterian.
Mrs. W. H. Riddle, East Park Presbyterian.
Miss Winnie Wallace, First Presbyterian, Bridesburg, Philadelphia.
Miss Alice K. Beed, Presbyterian, Richmond, Philadelphia.
John M. McGlynn, St. Dominic's R. C., Holmesburg, Pa.
Howard E. Taylor, Temple Presbyterian.
Archer F. Lively, St. John's P. E., N. L., Philadelphia.
T. Stewart Harris, co-organist, Nineteenth Street M. E.
Walter F. Van Horn, New Jerusalem Church, Huntingdon Valley, Pa.
Miss Gertrude A. Goodell, Spring Garden Unitarian.
Miss Charlotte Howard, Christ M. E., West Philadelphia.
Mrs. M. F. Patton, First Presbyterian, Chestnut Hill, Pa.
Miss Bessie T. Allen, Trinity Presbyterian, Chestnut Hill, Pa.
H. J. Magee, Cookman M. E.
Miss Emily M. Cadmus, Fortieth Street M. E., West Philadelphia.
Miss L. V. Moore, Tioga Baptist.
Miss Ella J. Rowley, Tenth Baptist.
Mrs. W. A. Wilgus, Frankford Presbyterian, Frankford, Philadelphia.
Miss Alice S. Baker, House of Refuge, Glen Mills, Pa.
Mrs. Mary Victor Malpass, Leverington Presbyterian, Roxborough, Philadelphia.
Miss Florence May Moland, Emmanuel Baptist Chapel.
Miss Mary Miller, Cumberland Street M. E.
Miss Ella Brereton, Nineteenth Street M. E.
Miss Emma G. Blades, M. P. Church, Pocomoke City, Md.
Mrs. Ralph H. Leopold, First Presbyterian, Pottstown, Pa.; Holy Trinity Memorial Chapel, Philadelphia.
Miss Mary B. Immel, R. E. Church of Reconciliation.
Emil Held, St. Luke's Lutheran.
Miss S. McVaugh, Frankford Avenue Baptist.

Mr. Maxson's studio is at 813 North Seventeenth street, Philadelphia. The organ lessons are given on the fine three manual organ in the Central Congregational Church.

Pupils are given the privilege of attending the choir rehearsals at the Central Congregational Church to obtain points in choir drill, &c.

ALICE SOVEREIGN.—This deep-voiced contralto gave a recital at Rockford, Ill., last summer, singing with great success songs by Grieg, Lehmann, Allitsen, MacDowell, Chadwick, Braun, Secchi and the song sung by Schumann-Heink, "Love-light," by Julian Edwardes, which latter was given her by Frau Heink. Miss Sovereign was first heard of here when she made such a big success at one of the Chapman festivals, and following this she was engaged as the successor of the eminent contralto, Grace Preston, at the Church of the Pilgrims, Brooklyn.

CLAVIER PIANO SCHOOL.—The following notice has been issued, which will be of general interest:

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The Worcester Festival.

BY PHILIP HALE.

THE forty-fourth annual festival of the Worcester County Musical Association was held in Mechanics Hall, Worcester, September 23 to 27. George W. Chadwick was the conductor and Mr. Kneisel the assistant conductor. Wallace Goodrich, the organist, was prevented by sickness from assistance the first night of the festival, and his place was then taken by Henry M. Dunham. The orchestra was made up of Boston Symphony players.

The festival opened with César Franck's "The Beatitudes," which was sung for the first time in English at the festival of last year. The solo singers were Mrs. Shanna Cumming, Mrs. Clara Poole-King, Miss Adelaide J. Griggs, Messrs. Evan Williams, E. C. Towne, David Bispham (Satan) and Stephen Townsend (Christ).

The performance as a whole was a poor one. The chorus was timid in attack, uncertain in contrapuntal walk, not well balanced, regardless of dynamic indications. There was the thought of insufficient rehearsal, or possibly there was the overconfidence that comes from recent familiarity and recent praise. The solo honors were borne away by Mr. Williams, who sang "Where'er We Stray" with unsurpassable breadth and with rare appreciation of dramatic climax. Mr. Bispham's reading of the music given to the Angel of Death was one long to be remembered for its quiet, elemental authority. Although Franck did not display his genius in dramatic writing, nevertheless Mr. Bispham almost succeeded in persuading the hearer to the contrary. Mr. Townsend at first disappointed his admirers, possibly from a too deliberate attempt to suggest the Redeemer, who, however, in pronouncing the Beatitudes, was intensely human as well as benignantly divine. Mr. Townsend was almost cold and angular in the pursuit of dignity, the desire to avoid sentimentalism. But he improved during the evening, and his last appeal, "O! ye righteous," was warm and irresistible in persuasion. His voice is of limited compass, chiefly effective in the upper register; he sings as a rule with uncommon intelligence, with rare appreciation of the purpose of author; as well as composer, and the voice, within its limitations of range, is at the same time sensuous and virile. The performance of the other solo parts does not call for special remark; it is only just to say that the mezzo soprano solo, the complaint of the "Mater Dolorosa," was sung with forced and dry emotion. The great quintet was ragged and ineffective.

Although the performance was a poor one, nevertheless the beauty and grandeur of the work shone forth in glory through the clouds and the mist, and in spite of those who tried to call attention to the sweetness, nobility and mysticism of the great Belgian. I say Belgian for no modern Frenchman could write such sacred music, and Franck was a Belgian in brooding and serene mysticism, as well

as a Belgian by birth. Was it not Thackeray who said in effect that a praying Frenchman was a most ludicrous object? Look over the sacred music, the oratorios of modern Frenchmen. Massenet chucks Eve under the chin, writes under the spell of her natural and intoxicating odor, and is on most amiable terms with the Deity. They tell me that Gabriel Fauré's Requiem is as though composed for *une petite femme*. If you go back to Berlioz you find tremendous effects, the spectacular, all manner of surprising things. But there is not the intense sincerity of Verdi, there is not that poignant grief, that heavenly consolation, which you find in the Manzoni Requiem; nowhere is there such a passage as the first appearance of "Et lux perpetua," a page unequalled in the literature of sacred music.

Franck was a Belgian in the pleasure of losing himself in the thought of divine mysteries. You find in his best music the sentiment of Ruysbroeck, as in certain essays by Maeterlinck you find the peace of Franck, a peace that passeth all understanding. These lines from the "Religio Medici" might serve as a motto to Franck's "Beatitudes" and some of his chamber music: "Methinks there be not impossibilities enough in religion for an active faith; the deepest mysteries ours contains have not only been illustrated, but maintained by syllogism and the rule of reason. I love to lose myself in a mystery; to pursue my reason to an O altitudo!"

Franck loved the Muse and the Church. The Muse rewarded him platonically; the Church at his death eulogized his services and during his life paid him the shabby salary of a Continental organist.

"The Beatitudes" is not flawless. The more dramatic choruses are often but a feeble expression of profane pleasure and blasphemous joy. The composer was alone in his musical life save for his pupils, and he was not wisely criticised. In his rapt contemplation of celestial things Franck forgot too often the fact that Time and Space are after all appreciable quantities. The sweet and simple soul was so near to eternity that he sometimes wrote as though for an eternity of performance.

Yet "The Beatitudes" is a unique work. Franck looked beyond his wretched text and considered the oppressions that are done under the sun, and the tears of such as are oppressed, and the power on the side of the oppressor; but unlike the Preacher, King in Jerusalem, he did not turn and praise the dead which are already dead more than the living which are yet alive. He heard the voices of "the complaining millions of men"; but he also heard the voice of the Christ on the mountain, the voice that blessed the poor in spirit, the mourners, the meek, the pure, the peace makers, all those reviled and persecuted, and all hungry and thirsty after righteousness: the stormy and discordant voices died away; even the voice of Satan was hushed; the celestial "Hosannah" was sung not as

a promise to mortals, but as the trumpeted signal that the old things had passed away, that all things were made new.

The orchestral pieces played on the afternoon of September 25 were the prelude to "Die Meistersinger," Brahms' Third Symphony, Massenet's hectic overture, "Phèdre." The performance of the symphony was indescribably dull, so dull that Edgar Stillman Kelley, who was present, was disappointed in that he had never fully realized before how dull Brahms could be; and he feared lest he had been wrong in applauding Brahms' structural ability. Miss Griggs sang the exquisite "La Captive" of Berlioz with full appreciation and with charming tonal effect except in the upper register, when she seemed unable to respond physically to the demands of the composer. The English translation of Hugo's text is full of interest.

Bien loin de ses Sodomes
Au pays dont nous sommes
Avec les jeunes hommes,
On peut parler le soir.

becomes

Far from these realms benighted,
In our lands happier lighted,
With pleasant youths united,
Talk we when falls the dew.

Verdi's Requiem was given Wednesday evening with Mrs. Cumming, Mrs. Poole-King, Messrs. Van Hoose and Carl E. Dufft. The performance was in many respects admirable. The chorus surpassed all expectation, for it actually observed and respected and followed the composer's indications. Many of the extremely piano passages were sung with surprising delicacy. The solo and concerted music was sung for the most part respectably. It is just to add that Mrs. Cumming was substituted at comparatively short notice for Emma Eames.

It is not necessary to speak at length of this remarkable work, which is not only a masterpiece of Verdi—O thrice honored name!—but a masterpiece of masterpieces in the musical literature of the world. I believe there are some who still groan in their uneasiness because it is "dramatic," "spectacular." But will not the Last Day be beyond all doubt and peradventure a highly dramatic affair? And is not hell itself distinctly spectacular?

The orchestral pieces on the afternoon of the 26th were Saint-Saëns' prelude to "The Deluge," Kelley's suite, "Aladdin"; Schumann's overture, scherzo and finale. Miss Estelle Lieblich, who has a pretty voice, one adapted to coloratura display, sang somewhat nervously—for it was her first appearance—the "Bell Song" from "Lakmé."

I believe you have heard Mr. Kelley's suite in New York, but a few words concerning it may not be out of place. He has taken themes, he says, which he heard in temples, theatres and dwellings of the Chinese in San Francisco. Of course, he modified them in a measure. Would that he had modified them more! An Oriental tune as a rule is endurable only when it has been so changed that



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no Oriental would recognize it. It is far better for a Westerner to imagine his Orientalism; to evolve his camel from the depths of his inner consciousness. For the exotic quickly palls, then irritates, then maddens, no matter how striking may be the ingenuity of the composer who employs it as the chief ingredient.

Ah! what a story "Aladdin" is! "There dwelt in a city of the cities of China a man which was a tailor, withal a pauper, and he had one son, Aladdin, hight." Who would not go on? Who would not rather read this and the other marvelous tales than attend a wilderness of festivals?

Mr. Kelley's Suite is in four movements. The first tells of the wedding of Aladdin and the Princess. It would be charming—half the movement is charming—were it not for too much thematic repetition. The second movement is a serenade in the Pear Garden. It is pretty, fascinating music. But the strongest movement is the third, which describes the removal of Aladdin's palace by the Marid or Slave of the Lamp at the command of Maghrabi, the accursed musician, and alas! the lady Badral-Budur was also borne away, the pearl of price, the sheeney sun. Are the opening measures descriptive of the incantation? Or are the spirits hard at work at the foundation, as though dressed in overalls and armed with picks and jack-screws and ropes and chains? What does the text say? "And in an eye-twinkling, the Moroccan and the pavilion with all therein were transported to the African land." Therefore, this is not realistic program music, if the ominous music paints the pains and groaning of removal. And did not the Marid do the work alone? But the palace is borne aloft, the palace of jasper, alabaster, sumak, marble and mosaic. A pedal point assures us of the firm repose of the building on the shoulders of the slave, while ascending chords with well contrived modulations give the idea of motion, flight, while the tune sung by the Princess comes down as though Aladdin should hear it and follow. At last the palace is beyond mortal vision. An impressive and highly imaginative page! The finale celebrates the return and the Feast of Lanterns, and it is the least effective portion of the work. I understand that Mr. Kelley introduces his fugue to express the street sounds and shows and the popular tumult and rejoicing; but even a fugue that is approved by pedagogues cannot express everything. No, the finale

is not effective, even in any display of exotic color.

Mr. Chadwick's new lyric drama "Judith" was performed for the first time the night of September 26. Miss Stein was Judith, Mr. Bispham was Holophernes, Mr. Towne was Achior and also a Sentinel and Dr. Dufft was Ozias. To the Ozias of the libretto I prefer Mr. Ozias Midwinter in Wilkie Collins' "Armada." He is a much more interesting person.

The librettist, William C. Langdon, is a professor of English in a New Jersey school. His story is founded on, that is, it follows closely, the novelette in the Apocrypha. I say novelette, for all modern commentators agree in the statement that the characters, situations, incidents are fictitious. Mr. Langdon cheapens and vulgarizes the tale; he is inclined to take a low view of Judith; in fact, we see his heroine winking at the rejoicing crowd in Bethulia when she tells how she did the job for the easy mark Holophernes, how she worked the badger game. Here is a verse from her song, in which she is assisted by a friendly chorus:

The monster woo'd with foul intent—
I took his jeweled sword.
The monster woo'd with foul intent—
But red the torchlight in the tent
As 'cross his drunken throat it went,
And blood with wine was strangely blent—
Jehovah be adored!

The verse is conventional opera verse, without distinction of any kind.

I prefer the story as it is told in the Apocrypha, although Judith is a treacherous, bloody and violent woman in any version. Not so vilely treacherous as Jael perhaps, but more unfortunate, because many in hope of academic prize have painted her, and numberless composers of exceeding mediocrity have chosen her for heroine. I spare you the list, which embraces the names of nearly all Rhine wines and the less distinguished musicians in exhaustive dictionaries. Yet Jomelli, Mozart, Salieri, Seroff, Cimarosa, Lefebvre, Marcello put hands on the story.

But who can make Judith attractive? A woman, first cousin, if not sister, of Temba-Ndumba, who pounded in a mortar her own male child to make an invulnerable ointment; who took a lover to her arms by night and dined off him next day. A woman of the long list from Semiramis to the woman of Saragossa—a woman that might have

joined the bodyguard of Gelede, King of Dahomey, and been at ease with Penthesilea, Tomyris, Candace, Oserrah, Marguerite of Burgundy, Prefect Gregory's daughter, Begum Sombre, Kara Fatimah, English Moll.

Mr. Chadwick has written a biblical opera, and in this respect has followed others. The best portions of the work are those in which he is filled with the oratorio spirit, in which he masses choral effects. In this field he is more successful. Thus in the first act we find the chorus, "God, Jehovah, we who sinned," a chorus that is truly beautiful and most musical. And in like manner there is an impressive ending to the work. But the second act, which is frankly operatic, at times comic-operatic, as in the opening, is weak in character drawing, as well as dramatic fire and passion. Neither the sensual attacks of Holophernes, nor the cōy allurements of Judith, nor yet again the tragic catastrophe are portrayed musically with power. The hearer without libretto could form no vivid idea of contending and stormy passions on the stage. Judith is here a woman with a high necked gown, dress shields and a New England conscience. But what does the unknown novelist say: "She washed her body all over with water, and anointed herself with precious ointment, and braided the hair of her head, and put on a tire upon it, and put on her garments of gladness."

Do you ask what a garment of gladness is? Let a Worcester reporter answer:

The gown Miss Stein will wear in her appearance as Judith to-night is very well adapted to the part. It was imported specially for her from Paris, and is of pink liberty satin under tulle with a Renaissance lace collar. The tulle is covered with long wavy lines of oval gilt and silver spangles, and, as the gown is made in Princess style, its effect on Miss Stein's tall, graceful form will be sinuous—just the desired effect for the character.

Furthermore, Judith "took sandals upon her feet, and put about her her bracelets, and her chains, and her rings, and her earrings, and all her ornaments, and decked herself bravely, to allure the eyes of all men that should see her." Surely she should have had in her mouth more passionate strains and not relied wholly on the deplorable passion of Holophernes for strong drink. Mr. Chadwick has given the said Holophernes a pretty song, a song that is at times poetically beautiful, although the words are ultra-sentimental, especially for an Assyrian, who was a warrior and of a race that delighted in noisy, shrieking music. The



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WHITNEY TEW

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December
And January.

The London Press says of Mr. Tew's singing:

The Stage—"Mr. Whitney Tew proved himself a singer of excellent capabilities. His voice, which is a bass of great compass, is delightfully sympathetic—now full of tenderness, now instinct with passion and joy. He could not have been surpassed in his rendering of Schumann's 'Der Knabe mit dem Wunderhorn' and Lisa Lehmann's curiously weird 'Myself when Young.'"—July 6, 1901.

London Musical Courier—"Mr. Whitney Tew's singing was marked by a high order of intelligence. He is one of the few singers now before the public who possesses the many qualifications that mean success. Besides a voice powerful and sympathetic he has a remarkable memory, and he never fails to display an intuitive knowledge of the poetic and dramatic significance of the text. In four songs by Bach, Brahms, Schubert and Schumann he exhibited great powers of vocalization and expression, and a style in singing German so thoroughly Teutonic that it was hard at times to realize his American origin. . . . Three songs in English were equally impressive."—July 6, 1901.

Ladies' Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals in Steinway Hall. Madame Lehmann's 'In Memoriam' was a great test of Mr. Tew's manner and inflection, and he sustained the interest of his audience well throughout it; and it is a supremely hard work for a single voice—fragmentary, passionate, moody, with its pedal-note of acute sorrow. . . . Mr. Tew is fortunate in possessing a powerful voice of fine quality, and he has both the voice and brains for success."—May 25, 1901.

Daily Telegraph—"Mr. Tew is an artist who commands attention and deserves praise. Especially has he the gift of feeling and the power of conveying it to others, while in point of intelligence he leaves but little to desire. Mr. Tew essayed last evening songs of widely contrasting kinds and of various countries, but the manner and spirit proper to each were easily revealed, and the result was a conspicuous success."—May 25 1901.

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orchestration of the work often calls for high praise.

The performance was not of a high standard, although it gave a fair idea of the opera. The two chief singers were not vocally well disposed, and the chorus was often pitifully weak and ragged.



The program of the afternoon concert, September 27, included Mackenzie's "Coriolanus" Suite (first time in America), Liszt's "Concerto Pathétique" (arranged and played by Richard Burmeister), Beethoven's Second Symphony. Mr. Van Hoose sang with commendable breadth, tenderness and manly feeling "Adieu, donc," from Massenet's pornographic version of the sad story of John the Baptist.

The suite is dull. It is without color, without dignity, in a word without character of any kind. Ah, if Mackenzie had only followed his Scottish inclinations, and introduced a bagpipe, or thundered out with the full brass "Hoot mon!" before the dwelling of Tullus Aufidius!

Mr. Burmeister played delightfully. The concerto itself is one of Liszt's less important works, and it hardly repaid the loving labor of the pianist-arranger.



There is little to say about the evening and final program. It was a program of "Artists' Night," and such programs always remind me, when I see men and women armed with a popular aria, of Hamlet's speech: "Then came each actor on his ass."

Suzanne Adams appeared and showed her unblenching wifely devotion by singing a waltz by her husband. She also sang "Batti, batti," and sang it all too slowly. Mr. Bispham sang Iago's creed ("Otello"), and "Quand' ero paggio" ("Falstaff"); Miss Stein sang Bemberg's "Jean d'Arc"; and Mr. Williams sang inimitably the aria from "The Swan and the Skylark." The orchestral numbers were the overture to "The Merry Wives of Windsor"; variations from the Kaiser Quartet of Haydn; Bizet's "Jeux d'Enfants"; a march by Saint-Saëns. A motet by Mozart was the finale, a motet not worth the resurrection.



The weather was glorious throughout the festival; the prices of admission were higher than before; the attendance as a rule was smaller; the result, as I hear, was a pecuniary loss.

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IRENE BRIGGS.

IRENE BRIGGS, whose picture appears on the front page this week, is the thirteen year old pupil of Miss Mary M. Shedd, discoverer and teacher of the American method. As was mentioned in last week's MUSICAL COURIER, Miss Briggs' voice and repertory are astonishing, and her teacher may well be proud of her.

Last April Miss Shedd read a paper on the American method before the Chicago University, from which the following extracts are taken:

"Ever since the world began new lines of thought have been condemned, and as this method is a new discovery, prejudice and doubt must be met with and swept away. It is for that reason that I am always anxious to have my pupils sing for those who doubt. They compare their singing with that of those singing by other methods and are convinced that the American method is the only true one.

"Think of the thousands who graduate in vocal music each year; many of them have studied from five to ten years. How many of them become great artists? Only those who are naturally born singers.

"To make singers sing naturally is just what the American method aims to do. There is no effort, no stress or wear and tear upon the throat. Children sing with full, round, mature tones, while men and women long past the prime of life have tones that are as fresh as those of men and women twenty years of age.

"Students of this method notice the rapid improvement in their voices and are encouraged thereby. They do not study for years and then find out that they never will be able to sing. In from one to two years earnest students are ready for professional work. Perfection is what is aimed for and perfect singing is the only kind worth one's time or money.

"A writer in a musical magazine says: 'In order to become a good vocal teacher one should have a pleasing personality and plenty of magnetism.' As long as teachers depend upon hypnotism, magnetism, pleasant smiles, finely equipped studios and social influence instead of actual knowledge, certain and systematic, just so long may we expect failures. Many men and women who began to

study with us for the purpose of learning to sing are now preparing to leave their occupations and become teachers. This proves that the American method has a tangible, practical side which appeals to the business instincts of many.

"The testing of the voice reveals the condition of the muscles which determine the possibilities of the voice, and enables me to state with a reasonable degree of accuracy the length of time required to perfect the voice and place the singer in demand. Heretofore the element of uncertainty has been the most discouraging feature in the study of singing. Many of our so-called great instructors admit that success is by no means assured. To the earnest student who places himself in my care I can honestly state that success is certain. No matter how badly one sings or how small the voice, so long as the ear is acute as to pitch I can teach you to sing with as pure a tone as any artist ever sang."

In Chicago, where Miss Shedd is well known, her pupils are her best recommendations, and the following letter from the late George W. Lyon, of Lyon & Healy, also speaks for itself:

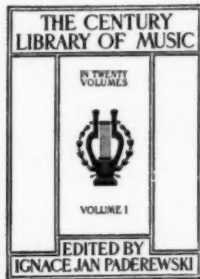
Mary M. Shedd will be the greatest voice teacher the world has ever known by reason of her appreciation of pure tone, which enables her to detect and remove faults in the beginning, in which she surpasses any one that I have ever known. On account of her wonderful knowledge of pure tone I do not hesitate to say that some day teachers of the piano, violin and other instruments will seek a recommendation from Miss Shedd, as any uncertainty in foundation work becomes apparent to her at once. Miss Shedd has often astonished me by her just criticism of cornet and flute players, her accurate ear detecting the incorrect breathing, made obvious by the uncertainty of execution and lack of even power.

BLAUVELT SAILS.—Madame Blauvelt sailed on the Kaiser Wilhelm der Grosse last Wednesday. She has already forty engagements in England and Germany, and will sing on successive Saturdays in London, leaving the Continent especially for the purpose. In London she sings at Albert Hall, at Queen's Hall and the Crystal Palace. She has had the rare distinction of six engagements with the Hallé Orchestra, under Dr. Richter. January 2, 1902, she returns to New York.

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FROM PARIS.

PARIS, SEPTEMBER 17, 1901.

PARIS is very gay at present, owing to the presence of the Emperor and Empress of Russia on French soil. The city was partially illuminated last night, the Opéra appearing to particular advantage, with its bold outline accentuated by tiny gas jets. Last night I was present at a performance of "Aida." Not an ideal performance by any means, that is vocally, although there were many excellent features connected with the representation. For instance, the orchestra at the Opéra in Paris is nearly always irreproachable. I mean in its playing. So far as the conducting is concerned that very often leaves much to be desired. At present it seems to be the prevailing mode to relegate to a minor position the post of conductor in most of the large opera houses. In Paris the names of the chefs—of whom there are three—are not considered of sufficient importance to figure on the programs. Whether this is the result of the present conductors being mediocrities I cannot say. I only state the fact. Times are indeed changed when the authority of, let us say, a Costa was paramount; when an operatic conductor was really musical director (and not a stick wagger), carefully following the vagaries of singers—often imperfectly educated as musicians—who, nevertheless, strive with all their might to impose their crude ideas, erroneous tempi and readings on conductors, who certainly should be vested with sufficient authority to refuse to accept any such dictation. These are the days of virtuosi of the baton, and they, of course, seek the field of symphonic concerts, finding therein a wider field for the exploitation of their talents and their readings, in which the bizarre and eccentric pass very often for originality. Be the causes what they may, whether mediocrity on the part of the incumbents or economy on the part of the managers, certainly the chairs of the opera conductors in Europe are not filled to any great extent at present by men who, combining the ability and experience requisite with that other essential, the *suaviter in modo, et fortiter in re*, or the iron hand in velvet glove, so necessary to the operatic maestro. At this particular performance of "Aida" I was struck by the great and increasing absence of artistic singing, and the fact that the most elementary laws of tone production, quality, &c., seem to be violated with impunity if the role happens to be what is called a dramatic one. An instrumentalist—say a stringed instrument performer—has it constantly impressed on his mind that but for the absolute necessity of correct intonation no difficulties exist, and failing this, no merit can be allowed, and I never could understand why a singer should be allowed to scream and yell flat and sharp in a breath, and yet for these defects to be condoned on the plea of earnestness and dramatic truth.

At the Opéra Comique performances have only just begun, consequently no novelties have as yet been given. Several interesting débuts have taken place during the first week in the standard repertory. Among them that of Mlle. Neville in the opera of "Lakmé," that opera of Délibes which already begins to appear tawdry and artificial, somewhat like the tarnished gold lace and the rusty spangles of a well worn circus rider's cloak. Mlle. Neville—or Miss Chapman—the former being only her theatrical name, is an Irish girl, possessed of a voice of the extensive range required for "Lakmé," achieved a success, more perhaps as vocalist than actress, her extreme youth and lack of experience fully explaining any trifling shortcomings on the latter score. I will revert to Mlle. Neville later, when I shall have had more opportunities of judging of her capabilities. One feature of the present management of the second subventioned lyric theatre of Paris is the effort made to give beginners a chance. Hitherto the débuts have been largely confined to those singers who had gained prizes at the Conservatoire, but owing

either to the lack of sufficient and capable singers furnished annually by that institution, or the desire to go further afield, the Opéra-Comique seems recently to have opened its portals to several young artists who have not passed through the Conservatoire.

Sardou, who, with Ghensi, is the co-author of the libretto of "Les Barbares," the new opera of Saint-Saëns, is to stage manage the work on its production, which will be about the middle of October. The rehearsals have been a little delayed by the leave of absence granted to Vaguet (tenor) and Delmas (bass), but are now in active progress. The first orchestral rehearsal will take place in a week from now, the printing of the band parts being completed. Several papers have stated that "Les Barbares" will be played in conjunction with a separate ballet of the repertory to finish the performance. This is not correct, as the work will form the complete night's entertainment, and has an incidental ballet in the third act, finishing (as I wrote last week) by a farandole, in which the composer has used most effectively several Provençal folksongs. "Les Barbares" is in three acts and a prologue. The first scene is a full view of the antique theatre of Orange, with its sacred laurels, as seen at sunset. The second scene is also the theatre of Orange, but seen in profile and by moonlight. The third act takes place before the gates of Orange, and has been designed, I understand, by Sardou himself. It has been rather extensively advertised that Siegfried Wagner would conduct some of the Wagnerian performances to be given in Paris next year. This will not be the case, as the following letter proves:

LUGANO, September 5, 1901.

Herr Siegfried Wagner has asked me to inform you that he has abandoned the idea of directing any of the performances of "Die Götterdämmerung" to be given in Paris next year, while, however, still continuing his interest in this artistic experiment.

FELIX MOTT.

The last theatrical joke on the boulevards: Said the director of a theatre to a young author whose piece they were rehearsing: "My dear boy, you have really not yet got the feeling of realism or truth of detail. For instance, your play begins with these stage directions: At the rising of the curtain, the concierge (janitor) is discovered reading his newspaper. Now, this is perfectly untrue to life. Don't you know that he always reads his lodger's newspaper?"

DE VALMOUR.

KAMINSKY MEMORIAL CONCERT.—At the Educational Alliance last Sunday night a concert was given for the purpose of raising funds for a stone to the memory of the dead Russian musician, and a good audience enjoyed the program. Conductor A. Shapiro wielded the baton in true professional fashion, his orchestra playing well. Perhaps the surprise of the evening lay in the playing of Fonaroff's pupil, little M. Mishel Shapiro, who played the "Concerto Militaire," by Lipinski, with much virtuosity. He had to play an encore, and bow many times.

Mrs. Diamond Nathan, a pupil of Madame Ogden-Crane, sang beautifully some coloratura compositions, showing a high and clear voice under excellent control. Others who assisted were Mr. Leve, clarinet; Dr. Radin, who made an eloquent address, and F. W. Riesberg at the piano.

H. H. Wetzler Returns to New York.

H. H. WETZLER has returned to New York after spending an interesting summer in Europe. His was quite a musical journey, since he hardly missed any performance worth hearing. He says he was very much impressed by the conducting of Richard Strauss, whom he met in Berlin, and who, aside from his eminent musicianship, is a most amiable and interesting man personally. In Bayreuth Mr. Wetzler heard eight performances, and met the whole Wagner family at the Villa Wahnfried, and was constantly in the company of hosts of distinguished personages, among them Richter, Mottl, Muck, Nikisch, Van Rooy, Friedrichs, Hans Thoma, the artist, and many others. From Bayreuth Mr. Wetzler went to Munich for the inauguration of the new Prinzregenten Theatre. In Weimar he spent a fortnight with Busoni, of whose wonderful playing he speaks most enthusiastically.

The reception of Mr. Wetzler's compositions in Germany has been gratifying. Many of the leading singers have taken up his songs and sing them with great success in all the principal cities. Prof. Julius Stockhausen, the dean of singing masters, has also shown great interest in Mr. Wetzler's work and teaches his songs to many of his pupils. Mr. Wetzler's orchestral works have attracted much attention; one of them will be performed at the second symphony concert of the Frankfurt Opera House in November.

Concerning his orchestration of the Bach organ sonata in E flat Felix Mottl writes: "I consider your Bach orchestration a splendid success and a work full of fine and subtle traits."

Mr. Wetzler has resumed his teaching and is looking forward to a very busy season. His residence-studio is at 5 East Eighty-fourth street.

WALTER JOHN HALL.—The pupils of this successful vocal instructor keep on winning fame and renown for themselves, as well as for their talented master, with every public appearance. In a criticism of a recent concert the Los Angeles Herald refers as follows to Mrs. Minne Hance-Owens, contralto, who has returned to her home in California, after a protracted course of study with Mr. Hall: "The reappearance of Mrs. Minne Hance-Owens, after a long absence in the East, was greeted with an ovation. Her peculiarly sweet and resonant contralto has gained in strength and sweetness, and the improvement in her method is marked. After her introductory number the weird "Autumn Gale" of Grieg, Mrs. Owens was recalled, and delighted her audience by her artistic reading of the well-known "Rosary." During the latter part of her stay here, and up to the time of her departure for the West, Mrs. Owens was the contralto soloist at the Brick Church, Fifth avenue, in this city, and her work there and in concert was attracting marked attention. Her successor at the Brick Church, Miss Edith L. Davies, who is giving great satisfaction, is also a pupil of Mr. Hall, and has been for the past three years. In fact, Mr. Hall's success in training the contralto voice has been most pronounced.



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749 NORWOOD AVENUE,
BUFFALO, N. Y., September 28, 1901.

A BRIGHT example of what an up-to-date American girl can do is Miss Caroline Cramer, of Rochester, N. Y. She sang at the Temple of Music August 28 as assistant for Walter Heaton's organ concert. The greater part of the shifting crowd stayed to the last to hear Miss Cramer's last number. She sang "Oh, Divine Redeemer," Gounod, and "This Would I Do," Chapman. Her pure soprano voice of extensive range, warmth of expression, splendid enunciation and refined personal appearance combined, caused salvos of applause, and she had to sing again and again. Right from the first musicians knew that she has had splendid instruction, and we were not surprised to hear that she had a year's study under Marchesi, Paris, having previously studied under Mrs. Alice Faber, Rochester. Hundreds of testimonials from Rochester papers and surrounding towns testify to her ability to charm an audience. We predict that Miss Cramer will some day seek larger fields and wish her much success.

John C. Weber's Military Band has been playing to admiring crowds for several weeks and it is with deep regret that the music lovers see them depart this week. Last night's program was especially fine. Mr. Weber's own compositions are always redemanded.

JOHN C. WEBER'S MILITARY BAND.
John C. Weber Conductor.

March, Hongroise, Rakoczy.....Liszt
Overture, Stabat Mater.....Rossini
Walzes, Wiener Mad'ln.....Ziehrer
Polka de Concert, Pizzicato.....Strauss
Grand Fantaisie, Lohengrin.....Wagner
Grand Overture Solennelle, 1812.....Tschalkowsky
William Kopp.

Ballet music, Faust.....Gounod
Descriptive Military Fantasia, The Warrior's Dream.....Voelker
Excerpts from The Runaway Girl.....Monckton

Another band, Brooke's Chicago Marine Band, has been drawing crowds for a few weeks past. Mr. Brooke

gives many selections from Wagner and his own compositions are much admired. In fact, they have become very familiar; "The Buffalo March" (new) won hearty applause.

Frank Taft, of New York, adds to the interest of the Exposition, with his daily recitals on the Aeolian Pipe Organ at the Mission Building.

A charming young Boston woman, who directs the Woman's Band in the Japanese village at our Exposition, is Miss Ethel MacDonough, a member of the cele-



CAROLINE CRAMER.

brated Woman's Fadette's Orchestra. The orchestra is composed of ten pieces, their music is clean cut, well selected and they merit much praise.

A great surprise to the musicians that gathered at the Temple a week ago to hear an evening performance on the organ was W. K. Steiner, of Pittsburg, Pa. He was an unknown quantity before, but the music lovers present are clamoring for a repetition of his concert. He is

booked for engagements this fall. A picture and data will appear in our next.

Attention of music lovers is called to a concert to be given by Miss Silence Dales October 3, which is Nebraska day. She has been chosen as the musical representative from Nebraska, is a violinist of repute in Lincoln, Neb. She will be assisted by Mrs. Frederick W. Taylor, Buffalo's soprano soloist, and Miss Marie Hoover, pianist. Description of concert will follow later.

MRS. K. RIESBERG.

PHILADELPHIA SYMPHONY ORCHESTRA.

SEPTEMBER 25, 1901.

Editor The Musical Courier:

If you will kindly give publicity to the following statement, you will greatly oblige the undersigned:

Certain publications have recently appeared which show misconception of the policy adopted by the management of the Philadelphia Orchestra. Being most reluctant to take any action which might lead to controversy, the committee has hitherto refrained from referring publicly to the matter, but now deems it advisable to do so.

The management is and always has been most desirous of engaging every Philadelphia player who is competent. Offers to such were held open several weeks before a single applicant from outside was accepted. Had all these resident players accepted positions, there would still have remained vacancies, because the number of musicians of symphony orchestra grade in Philadelphia is insufficient.

This condition of affairs is not the exception, but the rule. The eminent orchestras of this country have all found it necessary to draw upon the chief cities of America and Europe. The management has received applications from players in Boston, New York, Pittsburg, Scranton, Detroit, Chicago, Kansas City, San Francisco and abroad. Probably no city in either America or Europe has ever recruited a complete first-class symphony orchestra from her resident players alone.

Clearly, then, two things become necessary, that outsiders be engaged and that local players agree to play with such outsiders.

Both propositions have met with opposition. In order to understand the opposition to the second, it must be stated that nearly every local player belongs to the organization known as the Musical Union; this body forbids its members from playing in an orchestra containing non-union players. Its by-laws were recently amended making one year's residence in Philadelphia a prerequisite to membership, and raising the initiation fee from \$25 to \$100. The first amendment was subsequently repealed. The second makes membership for non-residence virtually prohibitory.

The foregoing are the conditions which affect the situation.

If the Union, through the rules made by its members, prevents a member from joining the orchestra, his grievance is clearly against it, and not against the management of the orchestra, which is anxious to engage him. It is difficult to see wherein these rules benefit Philadelphia's best musicians.

It has been stated that the management intended to supply music for dances and balls, and compete in general musical business. Such is not the case, and has never been contemplated. In fulfillment of the purposes for which a first-class orchestra is created, engagements for high grade concerts, oratorios, &c., will be accepted.

During the coming season over fifty symphony concerts, instituted by the Philadelphia Orchestra Association, will be given in various places. Thus, instead of interfering

Originally I intended securing only 50 Concerts for

WM. WORTH BAILEY

this Season, but everybody seems to want him, and I have now (Sept. 30th) more than 75 arranged for, so I have decided to secure another 75, which will not be difficult. Mr. Bailey's Company includes

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with the business of Philadelphia musicians, as has been stated, the management has practically created many new opportunities, for which it desires to engage every Philadelphia player who is competent. Very truly yours,

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EDWARD I. KEFFER,
OSCAR A. KNIFE,
EDWARD G. MCCOLLIN,
A. VAN RENSSLAER,
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Executive Committee of the Philadelphia Orchestra Association.

Tivadar Nachez.

Tivadar Nachez must indisputably be reckoned among the first noted virtuosos of the time. In grandeur and richly flowing power of tone he is scarcely surpassed by the best. The restless Hungarian blood which rolls in his veins gives to his execution a fire that hurries the hearer onward, and his colleagues who can render Paganini's sixths and octave etudes, variations on the G string, with such sureness and beauty, can to-day be counted on one's fingers. But he is not only a dazzling virtuoso, he appears as a true artist in Tartini's "Devil's Trill" and Bruch's First Concerto, interesting in his "Swedish Rhapsody," based on the original "Swedish Melody," and inspiring was the rendering of the noble Schumann "Abendlied" and the effective Bazzini "Scherzo Fantastique." In reply to stormy demands he made some additions, and surprised us with Beethoven's G major Romanze and a sordine piece of an elegiac cradle song character.—Prof. Bernhard Vogel, Leipziger Neueste Nachrichten, October 29, 1894.

The admirable virtuosity of the noted master Tivadar Nachez met general approval. Not only by brilliant technic, but also by great delicacy in the piano, and especially by his really great delivery, both in the cantilene and in the most difficult ornamentation of bravura pieces, Herr Nachez roused the audience to ever increasing storms of applause. When we saw this man with the dark facial expression, reminding one of the Mephisto of the stage, during his execution of Tartini's "Devil's Trill," we did not anticipate that the same man later could produce such tenderness and feeling of tone in the adagio of Bruch's G minor Concerto, and in Schumann's "Träumerei" at the end. We scarcely believe that any other virtuoso can equal this Paganini of to-day in versatility. The masterly execution of the "Devil's Trill" arouse general astonishment. Equally charming was his playing of the Schumann number.—Bernhard Säuberlich, General Anzeiger, Leipzig, October 29, 1894.

Tivadar Nachez, Royal Kammer virtuoso from London, is a violin virtuoso of gigantic technic, who need not dread comparison with Joachim and Sarasate. His tone is grand and full. He played besides compositions by Tartini, Bruch and Paganini, his own composition, "Schwedische Rhapsodie" (op. 22). Altogether the concert was an enjoyment seldom met in Leipzig.—Leipziger Zeitung, October 29, 1894.

NEW PAPPENHEIM STUDIO.—Mme. Eugenie Pappenheim's new studio at her residence, The Rutland, Broadway and Fifty-seventh street, are now fully in order. The apartments have been fully redecorated and refurnished under madame's direction, and the work has been carried out in a very artistic manner. There are now three connecting rooms, which are devoted to the reception of pupils and vocal study; a reception room, a library and the music room proper. They are large rooms, with exceptionally high ceilings, well adapted for singing. Especially the music room is very much admired. It is decorated in old rose, with furniture and hangings to match. The celebrated prima donna has a busy season before her.

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JOSEPH S. BAERNSTEIN.

WE present this week a good picture of Joseph S. Baernstein, the well-known basso. Mayor Jones, the thrice elected mayor of ambitious musical Toledo, after the first appearance in that city of Mr. Baernstein, remarked with emphasis upon the platform, where Baernstein had just been recalled again and again, "Here is truly the twentieth century singer. His success does not keep him from nor is he too proud to sing to us serious compositions from the old composers, or the jolly, tuneful ditties and folksongs of the Welsh, Irish and Scotch."

This is the impression one receives while listening to the varied recital programs of this artist, and, using the words of a music critic: "His princely bearing, his easy and perfect method of tone production, his clear and dis-



JOSEPH S. BAERNSTEIN.

tinct articulation, his magnificent and deep interpretation makes listening a real pleasure, and each member of the audience feels him or her self personally sung to."

In years gone by, and indeed too often do we still find it in our present singers, artists, when they had decided to enter the field of music, and having acquired what is generally termed a good tone production, would place themselves in the hands of a master, commit the notes and words of the aria or song in question, and then, parrot-like, repeat with unflinching accuracy, every emphasis, inflection, retard or accelerando, just as it was taught them.

But the method of to-day, and to which Baernstein has struck the keynote, is quite a different thing. Audiences require and look for more than a beautiful voice; they want first of all to hear the sense and meaning of the words; they want the story depicted to them; they want interpreted masterly and with individuality the aria, the old classics or the new love song, that they may see and feel and know as well as hear the pulsations of those hearts whose only expressions are written musical notes.

Baernstein, during the past ten years, has conscientiously bent his every effort to acquiring the correct and distinct articulation of the English, German and Italian languages in singing, to the broadening of his mentality; to the deepening of his imaginative powers; in short, to the equipment more perfectly of himself to appear before a cultured audience, and have that indefinable something which creates magnetism and holds the audience attentive throughout a lengthy program.

Little wonder then that this studious one finds himself sought where music is sought in its highest and most beautiful form; little wonder that we read the phrase so often used in criticism of him, "His singing was a revelation."

Mr. Baernstein has placed his affairs entirely in the hands of William Fisher, who acts as his exclusive manager. Engagements have been booked in New York, Boston, Chicago, Minneapolis, St. Paul, Springfield, Baltimore, Kansas City, Toledo, Brooklyn, Newark, Englewood, Galesburg, Detroit and Philadelphia, and numerous other appearances are pending.

Francis Fischer Powers at His Summer and Autumn Schools

THOSE who have followed the career of Francis Fischer Powers will hardly be surprised to learn that in two seasons he has established in Kansas City, Mo., one of the largest summer schools in America. During the season of fourteen weeks, Mr. Powers, with his able corps of assistants, gave vocal instruction to something like 200 pupils, representing nearly every State in the Union, for whom Mr. Powers' season was all too brief. On leaving for Los Angeles, Cal., however, whither he went to open (with Mrs. Genevra Johnstone Bishop) his autumn classes, Mr. Powers left in charge of his Kansas City work Horace H. Kinney, his talented and popular first assistant. The following articles from the Kansas City Independent speak for themselves, and are two more of the already countless tributes paid the eminent New York baritone and teacher:

MR. POWERS LEAVES.

The departure of Francis Fischer Powers for Los Angeles this week and his intention to start a school for vocal instruction in that city call attention to the meteoric success he achieved here. It has been but two years since he came to this town an unknown stranger from New York, that is, unknown aside from knowledge obtained of prodigious successes in the East, and yet in that short time he established himself so strongly and favorably in local musical circles that no figure is better known than his, nor no name received with more glad acclaim.

There's something strenuous about the man, something Rooseveltian in his composition that brings him to the fore, for each of the times he conducted vocal schools here the seasons have been in summer, which, heretofore, had been considered the very worst time of the year for his business. Yet for all that he attained distinction unequalled by teachers established here for years.

Now he is to start another school in Los Angeles, the third of a chain which reaches across the continent. Mr. Powers usually makes New York his winter home, a place where he achieved his first great success. Most instructors would have been content with that with which his strenuous personality was not, so long as there remained other fields to enter and other obstacles to overcome, and so he has put his interests here in other hands and journeyed after fresh triumphs.

The two closing twilight musicales by pupils of Mr. Powers were given last Monday and Wednesday evenings. This is the first time that Mr. Powers has sung at these musicales, and his wonderful baritone voice was heard in Bizet's "Agnus Dei." At the close of this number Mr. Powers reached a high A flat with such a volume and at the same time beauty of tone as to completely carry away his audience.

The success of Mr. Powers' pupils this season, as well as the high character of these musicales, fully demonstrates the superior ability of Mr. Powers as a teacher and artist, and in his work he has been wonderfully supported by Harry Briggs, one of the finest accompanists that has visited the city.

Will Play the Mason & Hamlin.

AMONG the artists who will be heard with orchestra, quartet and in recital on the Mason & Hamlin piano during the season 1901-1902 are:

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Carlo Buonamici.
Paolo Gallico.
Alfred DeVoto.
Thomas Whitney Surette.
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FESTIVALS.

PUBLISHER ARTHUR P. SCHMIDT.

Quarter-Centennial Anniversary.

AMONG the items of interest for the present month we note that the well-known music publishing house, Arthur P. Schmidt, of Boston, celebrates on the 2d inst. its twenty-fifth anniversary.

Mr. Schmidt, who was born in Altona, Germany, April 1, 1846, entered the music business of George D. Russell & Co., Boston, as clerk in 1866. In 1876 he established a small business of his own on Winter street, and three years later went to Tremont street, where he remained until 1884, opening branches in Leipzig in 1889 and New York in 1894. Since selling the Boston retail department in 1889 his time has been devoted entirely to publishing, having moved to more extensive quarters at 146 Boylston street.

From the day of his establishment as a music publisher Mr. Schmidt has steadily pursued the policy of taking up compositions by the best American composers and publishing them with the same elaboration and detail which characterize the work of the foremost German houses, thus securing to a number of our prominent composers like Chadwick, Beach, Foote, Paine and others, the means of bringing their works before the public. This policy has been consistently followed to the present time, and to-day his catalogue, which numbers fully 6,000 works, is considered representative of American music in its best form.

In 1880 John K. Paine's Spring Symphony was issued, being the first orchestral score ever published for an American composer.

This was followed by many other orchestral works worthy of note, and it is but justice to state that the progress made by American composers has in a large part been due to the encouragement and assistance extended by American publishers.

Gregory Hast and Brahms.

TO so interpret Brahms' songs as to make them perfectly intelligible and especially enjoyable as well as a high test of a singer's art. Brahms is to music what Browning is to poetry—caviare to the general. Gregory Hast, the eminent English tenor, whom Loudon G. Charlton will introduce to American audiences this coming season, is a Brahms apostle, so to speak, and he has made a specialty of some of the great composer's songs, notably "Die Meinacht." Of his interpretation of this number, the English press is unanimous in its terms of high praise.

The Manchester Guardian says: "To those listeners, however, who had the good fortune to understand German, the rendering of the song, 'Die Meinacht' (Brahms) must

have been a delight. It was sung in a manner that fully revealed the beauties of the music."

Another authoritative critic says: "The strains which haunt my memory of that evening are those of Brahms' 'Meinacht,' which Gregory Hast sang by special request. Surely 'Meinacht' is one of the most inspired of all Brahms' songs, and, when sung as it was the other evening, would bring immortality to its composer had he never written anything besides."

Opening of Clavier Piano School.

THE opening exercises at the third school year of the Clavier Piano School were given last Monday evening, September 30. Following is the program:

Sonata Scarlatti
Etude Melodique Raff
Pierrette (Air de Ballet) Chaminade
Miss Grace Hodgson.
Remarks by Mr. Virgil—subject, "The Work Before Us."
Pastorale Scarlatti-Tausig
Capriccio Scarlatti-Tausig
Rondo in G major Beethoven
Frank Norris Jones.

Announcement of Lesson Hours.
Musical Numbers (to be announced).
John Rebarer.

The regular work of the school began yesterday (Tuesday, October 1), with a large attendance. The weekly recitals will be given as usual, but in place of recital the first week, W. A. White, who is to teach ear training at the school this season, will on Thursday evening, October 3, at 8 o'clock, deliver a lecture in Clavier Hall on the subject "Positive Pitch, and How to Acquire It." All persons interested, whether members of the school or not, will be welcome at this lecture.

It is intended to make the weekly recitals a feature of the school, and ensemble classes will be formed later for the rendering of chamber music. Charles Russell, the 'cellist, will have charge of the ensemble classes.

ANTONIA SAWYER RESUMES.—Mrs. Sawyer's new studio, 1690 Broadway (Telephone, 502 Columbus) is sure to be the scene of constant activity this season, to judge by the number of vocal students already registered for lessons. Her superior knowledge of diction, as exemplified in her own singing, her wide experience and sympathetic personality, all count toward making her one of the great teachers.

To-morrow she resumes teaching at Rev. Dr. and Mrs. Gardner's Fifth avenue school, where she gave last May a fine students' concert. At the commencement next day

she sang three times, standard songs by Massenet and others.

Her summer, spent in the hills of Maine, was a combination of pleasant work and recreation, and to close her season she gave two concerts, apropos of which local papers said in part:

Mrs. Sawyer is a singer who possesses a remarkably sweet, rich voice, and her musical tones are of rare quality. * * * A few of her pupils here in town sang at the musicale. * * * The program was listened to with much interest. * * * All present felt they had been given a fine opportunity to hear the best music done in good style.—Bangor Daily News.

The musicale given by Mrs. Sawyer and her pupils was attended by a large number. * * * It was a most delightful occasion, and a feast for lovers of music. * * * Mrs. Sawyer has been teaching here with most flattering success.—Bangor Commercial.

FLAVIE VAN DEN HENDE.—Mme. Flavie van den Hende, the 'cellist, has returned from her sojourn in Virginia. She is under L. G. Charlton's management. Her studio is at 45 West Eighty-second street.

EMIL PAUR RETURNS.—Emil Paur, the conductor of the New York Philharmonic Society and of the Paur Symphony Orchestra, returned from Europe Monday. His two sons, who accompanied him last spring, will remain in Germany and continue their studies.

EMIL FISCHER.—Emil Fischer, the distinguished basso, formerly of the Metropolitan Opera Company, has taken a residence studio at the La Rochelle, 57 West Seventy-fifth street.

Mr. Fischer will hereafter devote his time to teaching.

VAN DER STUCKEN ON THE BARBAROSSA.—Frank Van der Stucken sailed last Saturday from Bremen for New York on the North German Lloyd steamer Barbarossa.

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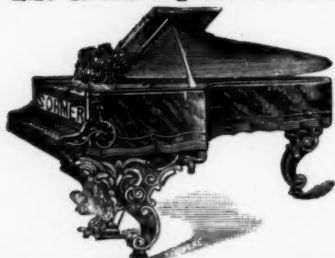
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